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January/February 2010

Montana - The Land of Creativity

Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana

MAC NEWS

Reception to honor new members of the Montana Circle of American Masters

An induction ceremony and reception, 4-6 p.m.

Feb. 26 in the State Capitol Rotunda in Helena, will honor newly

endorsed Montana Circle of American Masters in the Visual Folk and Traditional Arts.

The Montana Circle of American Masters recognizes Montana's visual folk artists for the artistic excellence in their work and for their contributions to the state's visual traditional and folk arts heritage. After learning their art informally and creating a body of work, these artists have worked to preserve their art form through sharing and teaching. Through the excellence of their work, these individuals and their work in turn become a reflection of their culture.

"Because folk art rises from within a community, the artists recognized have listened to the heartbeat of where they live," says Arlynn Fishbaugh, executive director of the Montana Arts Council. "Their art is an expression of that community – one that helps to form a Montana identity."

For inclusion in Montana's Circle of American Masters, a folk artist needs to satisfy standards in four main areas – artistic excellence of design, quality of craftsmanship, authenticity in how the work reflects its tradition, and the on-going efforts of the artist to build public appreciation for the art form.

An individual must qualify as a practicing visual folk artist and must be a permanent resident of the state. Selections are made year-round.

For more information about the program, visit www.art.mt.gov or contact Cindy Kittredge, Montana Arts Council Folk Arts and Market Development Specialist, at 406-468-4078 or elkittredge@dishmail.net.

"Montana's Creative Economy" DVD now available

A new DVD promoting the value of Montana's creative economy is now available.

This short presentation (running time 11 minutes) was produced by the Montana Arts Council to provide artists and arts organizations with an effective advocacy tool. The DVD provides solid statistical data while raising awareness about the impact of the creative arts industry in our state.

Call the office for a free copy of the DVD (406-444-6430), or watch it after Jan. 31 in MP4 format on our website (www.art.mt.gov).

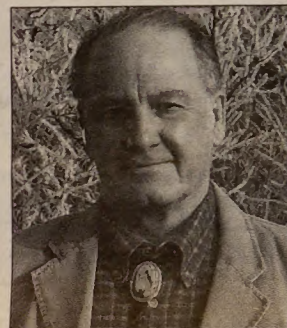


Six Montanans receive Governor's Arts Awards

Six outstanding Montanans – artists John Buck and Deborah Butterfield, former Yellowstone Art Museum director Donna Forbes, dancer, educator and choreographer Amy Ragsdale, jazz bassist and composer Kelly Roberti, and former Congressman Pat Williams – will receive the 2010 Governor's Arts Awards for their contributions to the arts.

Recognition of their accomplishments kicks off Jan. 22 with an Awards Ceremony 2-3 p.m. in the Old Supreme Court Chambers of the Capitol, followed by a reception 3-5 p.m. in the Rotunda.

Hometown Celebrations, presented by the Montana Arts Council and Montana Ambassadors, will be held this spring in each of their communities.



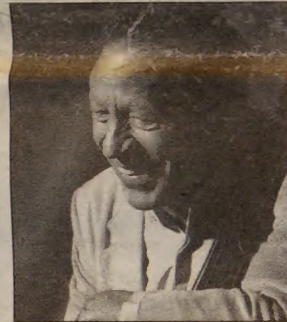
Pat Williams



Donna Forbes



Amy Ragsdale



Kelly Roberti



Deborah Butterfield and John Buck

Read more about these six
accomplished artists and arts
advocates on pages 5, 12 and 13

Congress votes \$12.5 million NEA increase

By Thomas L. Birch, Legislative Counsel
National Assembly of State Arts Agencies

In back-to-back votes on Oct. 29, both the House and the Senate passed the final version of the bill appropriating \$167.5 million for the National Endowment for the Arts (NEA) in fiscal year 2010.

The funding legislation agreed to by a House-Senate conference committee earlier in the week set the arts endowment budget for the year with an increase of \$12.5 million above the 2009 level of \$155 million. President Obama had proposed raising the arts funding to \$161.3 million, the same amount set in the Senate version of the legislation. The House had allocated \$170 million for the arts endowment in the coming year.

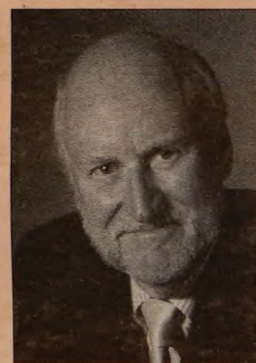
The appropriations measure passed by the House and Senate also includes authority, requested by the president in the administration's 2010 budget, for the appointment of four additional members to the National Council on the Arts, returning the endowment's advisory body closer to the size it enjoyed before Congress decreased the board's membership several years ago.

The appropriations bill also includes a general provision prohibiting any agency, including the NEA, from any activity, publication or distribution of literature that "in any way [emphasis added] tends to promote public support or opposition to any legislative proposal on which Congressional action is not complete other than to communicate to members of Congress ..." The bill urges the NEA to take immediate steps to ensure that all

"Art Works"

New NEA
Chair Rocco
Landesman
launches
national tour

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employees are aware of these provisions when conducting any activities funded by this appropriation.

The legislative admonition is in apparent response to concerns raised in recent months by members of Congress and others over efforts by the Obama administration to engage in dialogue with various constituencies on issues of interest to the White House.

The Interior appropriations bill accompanies a continuing resolution to carry seven unfinished money bills through Dec. 18 while Congress continues work to finish those remaining funding measures. The president is expected to sign the bill before the Oct. 31 deadline when the current continuing resolution expires.

ARNI'S ADDENDUM

Arlynn Fishbaugh, Executive Director
afishbaugh@mt.gov



Measuring the value of a state arts agency

The National Assembly of State Arts Agencies (NASAA) in Washington, DC – the national service organization for the state arts agencies across the country and the U.S. Territories – held its annual business meeting electronically across the nation Nov. 6, 2009.

The following remarks were delivered by NASAA CEO Jonathan Katz as his Executive Director's Report to the Assembly. I thought the message he carried was inspirational and wanted to share it with you.

I have the honor of serving as the first vice chairman of NASAA, where the Montana Arts Council is considered among the national leaders for the public value focus it puts on its work as a state arts agency. My warmest thanks to Jonathan for letting me share his keynote address with you.

By Jonathan Katz

Novelist William Gibson, who coined the term "cyberspace," said "The future is already here – it's just not yet evenly distributed."

I would like to think the future is here in North Dakota, where the state arts agency budget has just increased seven percent; or in Arkansas, where the governor just added half a million dollars in discretionary funds to the arts budget; or in Minnesota, where a constitutional amendment just created a revenue stream for the next 25 years that will yield more than \$20 million for the Arts Board in FY 2010.

But the fact is that state government collectively is a \$700 billion shoreline whose receding revenues came in \$168 billion short in FY 2010, about 24 percent, and the shortfall in FY 2011 is projected at about \$180 billion. Obviously, these are trying times for any agency of state government.

All the more reason to remind ourselves today that budget is only one measure of a state arts agency. What state arts agencies do to demonstrate the public benefits of the arts; to foster imaginative problem-solving in all realms of our collective life; to nurture thriving cultural industries; to ensure that every child has the opportunity to learn in and through the arts; to enable the underserved and the disadvantaged to participate in the arts; to help the people of a town or a city dramatize their issues, explore their identity, and shape their future – these are also measures of the value of a state arts agency.

And these measures of value are not abstract. They are inhabited by remarkable examples of the work that you, the leaders of state arts agencies, do.

For instance, Utah's **Change Leaders Program** equips both arts leaders and community leaders with the skills to inspire action and lead change in their communities. This program has now graduated more than 50 leaders who are not only running arts organizations, but are leading entire towns in community-wide efforts to boost public engagement in civic life, to shape public policy and to foster creative collaborations between the arts and other sectors (arts.utah.gov/services/workshops_training/training_programs/change_leader/index.html).

Florida's **Arts in Medicine** initiative taps the power of the arts in healthcare by connecting artists with healthcare providers across the state. Such alliances don't always come naturally, so having the state arts agency encourage those collaborations has been a key factor in improving the quality of care and the quality of life available to hundreds of patients across the state (www.florida-arts.org/news/pressrelease.cfm?id=365).

Ohio's **Project Jericho** is turning around the lives of youth in the Clark County Juvenile Corrections system. This program, supported by the Ohio Arts Council, has achieved national recognition as a model for helping troubled youth make new beginnings by using the arts to teach communications skills,

job skills and planning for a future

(www.oac.state.oh.us/MakingTheCase/PDF/ProjectJericho.pdf).

Vermont's **Art of Action** program is another great example. Through this project, visual artists help communities to envision solutions to their most pressing shared problems, like land use, public safety, youth engagement and renewable energy. This program, which has been extended through a new traveling exhibit, demonstrates how the arts help us to dramatize society's challenges and imagine a different, better future (www.vermontartscouncil.org/ProgramsInitiatives/TheArtOfAction/tabid/98/Default.aspx).

I could mention projects like these in every state in our union. NASAA features them constantly in the new "State to State" section of our website. They show how state arts agencies make funding contributions – and also leadership contributions – that are critical to community well-being and resiliency. By resiliency, I mean that complex quality of adaptability that enables an individual or a group to bounce back and move on.

Speaking of resiliency, I have just downloaded a handbook by Julia Fabris McBride titled *Resilient Leadership: Reflections for Turbulent Times*. Some of you know Julia from her years with the Illinois Arts Alliance. She describes five "doorways" to resilient leadership, each of which is associated with skills and tools. She talks about cultivating one's presence, making space for renewal, and practicing gratitude as personal disciplines.

I want to focus for a moment on optimism and courage. Optimism, Julia points out, is not just confidence in your ability to cope with challenges; it includes acknowledgment of pain and loss, creative engagement with colleagues, and a bit of advice I like very much: "indulge in the tangible success of service."

And when she discusses "courage," Julia reminds us that the word comes from the old French "corage," and means "the ability to stand by one's heart or, one's core," to align purposeful action with core values.

Courage is not necessarily a doorway to easy action, or value by others, or satisfaction with what you have done, or even success. But it's difficult to imagine being resilient without it. It's difficult to imagine working on behalf of a state arts agency without it.

When state budgets balance and government is stable, we have seen state arts agency budgets outpace the growth of state budgets overall. We may see that again.

Our optimism and courage, however, our sense of resiliency, should come from the sure knowledge that when a state invests in its arts agency it is saying our stories are worth telling; our identity – which is the connection between our place and our people – is important to us; we will empower our people to imagine an ever-improving future; and our economy may be challenged, but we will celebrate the richness of our creative spirit, because without that, we would be truly impoverished.

This is a year during which an increased level of member engagement will be necessary to achieve NASAA's policy goals, to maintain our federal resources, to strengthen our federal-state partnership, to ensure that Congressional and state government leaders understand the value of our work, and to collaborate most constructively with other national organizations.

As much changes in our governmental and cultural environments, the evolution of our work in partnership with the National Endowment for the Arts is particularly important. Please look forward to hearing from the NASAA board and staff about how you can contribute this year to the collective resiliency of all state arts agencies.

At this time, I want to thank NASAA's executive committee, board of directors, com-

mittees and advisory groups for their leadership. I am indebted to NASAA Chief Operating and Financial Officer Dennis Dewey, Chief Program and Planning Officer Kelly Barsdate and Chief Advancement Officer Laura Smith. Thank you to each NASAA staff member. You are my dream team.

Most especially, thank you to each NASAA member state arts agency. You created NASAA, you sustain NASAA, and NASAA exists to support what you do. I am proud to work for you.

From Arni's perspective

I met Jonathan Katz back in the 1970s when I was the marketing director of the touring division of Houston Grand Opera. At the time, Jonathan was running the Kansas Arts Commission. Many years have passed, and under his strong leadership and with his incredible staff and their lobbyist Tom Birch, NASAA has had an incredibly important impact on every state arts council in the country.

Montana has benefited enormously from their work on the national front – both with the NEA and in their efforts with Congress. This has resulted, in tandem with the work of others, in impressive reinforcement of the value of the arts backed by Congressional funding.

As I look at our place from a national perspective, I see just how lucky we are to live here and be able to call ourselves Montanans. What a rich cultural life we have. The arts are prolific and our artists are remarkable. The work being done by our artists and arts organizations is inspirational, and the arts education efforts being done are reaping rich rewards.

As this issue goes to press, I hope all of you reading this column know how deep your influence reigns in making Montana the very best place to live, learn, work and play. Echoing Jonathan's comments, I am so enormously proud to work for you.

Happy holidays and happy New Year!

Correction

The American Recovery and Reinvestment grants listed in the November/December issue of *State of the Arts* (page 5) incorrectly said a grant had been given to the Museum of the Plains Indian, Browning. Instead, the grant was awarded to a separate 501(c)(3) agency, the Friends of the Museum of the Plains Indian. Our apologies to the museum and the Indian Arts and Crafts Board for the mistake.

STATE OF THE ARTS

State of the Arts is published six times a year by the Montana Arts Council and produced by *Lively Times*.

State of the Arts welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Please check with the Montana Arts Council for reprint permission.

Deadline: The deadline for submissions is Jan. 25, 2010, for the March/April 2010 issue. Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; phone 406-444-6430, fax 406-444-6548 or email mac@mt.gov.

Subscriptions: *State of the Arts* is available free of charge to Montana residents as a public service of the Montana Arts Council. To subscribe, please call 406-444-6430, or update or sign-up online at www.art.mt.gov. Out-of-state subscriptions at \$15 per year are welcome – mail your check to the Montana Arts Council, PO Box 202201, Helena, MT 59620.

Kennedy Center president to discuss "Arts in Crisis" in Billings

Arts organizations from across the state are invited to gather in Billings March 29, to meet Michael Kaiser, one of the country's most engaging and inspiring leaders.

Kaiser, president of the John F. Kennedy Center for the Performing Arts, is traveling to all 50 states this year to lead community conversations for effective arts management as part of the Kennedy Center's initiative, *The Arts in Crisis* (www.artsin.crisis.org).

Hosted by the Alberta Bair Theater, Kaiser's on-stage interview and conversation will be his only Montana appearance. The morning event will address the challenges facing nonprofit arts organizations in the areas of fundraising, building more effective boards, budgeting and marketing.

Dubbed "the turn-around king" for his work with numerous arts organizations, Kaiser has earned international renown for his expertise in arts management.

Admission is free, but advance registration is recommended. Contact Bess Snyder Fredlund, ABT education director, at 406-256-8915, ext. 206, or email fredlund@albertabairtheater.org.

CONGRATS TO ...

Accomplished Missoula jazz artists **Eden Atwood and David Morgenroth**, who spent nearly four weeks in November and December touring the major cities of Japan promoting their new recording, *Turn Me Loose*. The duo traveled to jazz venues in 13 metropolitan centers including Tokyo, Yokohama, Fuji, Kyoto, Osaka, Okayama, Nagoya, Toyota and Kofu. The Montana artists performed with Japanese jazz musicians in various clubs throughout the tour, signed albums in record stores and performed for the Sinatra Society of Japan. *Turn Me Loose* was recorded in Los Angeles last spring and produced by the SSJ Japan label in August. The recording, which recently received a five-star rating in Japan's *Swing Journal*, included noted Los Angeles musicians Joe Labarbara on drums and Chris Colangelo on bass. "At the hands of Atwood and Morgenroth, even familiar standards are transformed into something entirely different, fresh and exciting," wrote critic Yozo Iwanami. *Turn Me Loose* is scheduled for release in the United States this summer, and a second album recorded by Atwood and Morgenroth, *Almost Blue*, is slated for release in Summer 2011.



David Morgenroth and Eden Atwood

Missoula-educated actor **J.K. Simmons**, who received the John Cassavetes Award Nov. 22 from the Denver Film Society, where he appeared to introduce a yet-to-be-released independent film, "The Vicious Kind." The award, named after an actor and filmmaker who pioneered the "cinema verite" style of filmmaking, is presented annually to an individual who has made "a significant contribution to the world of filmmaking and whose work reflects the spirit of the late John Cassavetes." **Bill Pullman**, another actor with deep Montana ties, has also received the award in recent years. Simmons, perhaps best known for portraying the crotchety newspaper editor in "Spider-Man" films, has a host of indie credits to his name, including roles as the bewildered dad of a pregnant teen in "Juno," and the CIA boss in the Coen brothers' "Burn After Reading." "I try to do stuff I think I'll be proud of, whether it's TV or a movie for no money or a blockbuster like 'Spider-Man,'" he told the *Missoulian*.



"Inanna" by Connie Herberg

The **Big Sky Documentary Film Festival**, which received a \$10,000 grant from The Academy Foundation of the Academy of Motion Picture Arts and Sciences. The grant will be used to support special programs at the 2010 festival (Feb. 12-21 in Missoula), including filmmaker retrospectives and a special sidebar titled "Indigenous Visions: Films by and About Native Americans." The Academy Foundation awarded \$450,000 to 24 U.S. film festivals for the 2010 calendar year. "We are extremely grateful to the Academy for their support," said Big Sky Festival Director Mike Steinberg. "Without their generosity this sort of programming would simply not be possible."

Montana writer **Maile Meloy**, whose recent story collection *Both Ways Is the Only Way I Want It* appears on *The New York Times* list of The 10 Best Books of 2009. "In an exceptionally strong year for short fiction, Meloy's concise yet fine-grained narratives, whether set in Montana, an East Coast boarding school or a 1970s nuclear power plant, shout out with quiet restraint and calm precision," writes the *Times* of the latest work by the Helena-born Meloy. She is also the author of two novels and an earlier collection of stories, *Half in Love*.

Livingston novelist and critic **Walter Kirn**, whose "witty and self-castigating story" *Lost in the Meritocracy: The Undereducation of an Overachiever* made *The New York Times* list of 100 Notable Books of 2009. The memoir was also among the *Huffington Post's* 10 Best Books of 2009, compiled by writer Anis Shivani, who writes, "Kirn shows, better than any recent book, how our educational system is perverted from beginning to end by the wrong signals, the wrong measurements, the wrong incentives, and the wrong rewards." In addition, Kirn's novel *Up in the Air* is the basis for a new movie by the same title, starring George Clooney and directed by Jason Reitman.

Poet **Melissa Kwasny**, whose collection *Reading Novalis in Montana* was picked by the *Huffington Post* as one of the 10 Best Books of 2009. Writer Anis Shivani, who compiled the list, says Kwasny "writes romantic-environmental poetry of a high order, communing with nature in a language that never sells itself short." Kwasny, also the author of *Thistle* and *The Archival Birds*, is the poetry editor of the online journal, *Drumlunnon Views*. She lives in Jefferson City.



"Step Into the Light" by Howard Friedland

Bozeman artist **Howard Friedland**, who has been named chairman of the Oil Painters of America Editorial Committee and also serves on the gallery selection committee for future OPA national and regional shows. In 2007 he won Best of Show for Signature Member at the Central Regional Show and in 2008

he won the Best of Show at the OPA National Show. Friedland's one-man show at Highlands Art Gallery in Chester, NJ, is featured in an article in the November issue of the *American Art Collector Magazine*. In addition, a seven-page feature in *Studios* magazine (a special edition published by *American Artist Magazine*) showcases the new Bozeman studio shared by Friedland and his wife, artist Susan Blackwood. Two of his paintings, "Step Into the Light" and "Montana Mama," were selected for the 42nd annual C.M. Russell Art Auction, March 17-20 in Great Falls; and two others, "Quiet Moments" and "Spring Runoff" were chosen for the inaugural exhibition and sale, "The Russell: The Sale to Benefit the C.M. Russell Museum," March 20 in Great Falls.

Helena artist **Kathryn Fehlig**, whose pastel winter landscape, "A Glimmer of Warmth," was a finalist in the landscape/interior category of the *Artist's Magazine's* 26th Annual Art Competition. Out of approximately 12,000 entries, 250 were chosen as finalists and award winners. Winners are listed in the December 2009 issue of the *Artist's Magazine* as "The Year's Best Art." "A Glimmer of Warmth" was also chosen for the Pastel Society of New Hampshire Award at the Connecticut Pastel Society's Renaissance in Pastel Show 2009. The painting was shown Oct. 2-25 at the Mattatuck Museum in Waterbury, CT, and is currently on display at Upper Missouri Artists Gallery in Helena. Fehlig also won Best in Show at the Montana Impressions Juried Show in Butte; and was awarded signature membership in the Pastel Society of America.

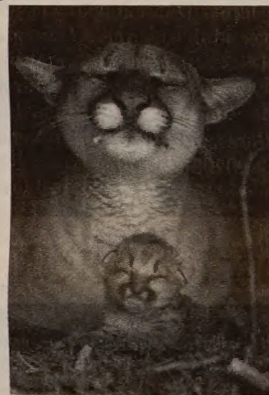


"A Glimmer of Warmth" by Kathryn Fehlig

Billings artist **Connie Herberg**, whose drawing "Inanna" has been chosen for inclusion in *Strokes of Genius 2: The Best of Drawing Light and Shadow*, published by North Light Books. The second such comprehensive book on drawing that North Light has released features the finest drawings submitted by artists around the nation. Herberg, the only Montana artist included in the publication, is a graduate of Eastern Montana College (now MSU Billings). She creates works ranging from figure drawings to still life and landscape paintings and a variety of sculptural objects.

Natural history photographer **Kenton Rowe** of Helena, who placed second for professional photographers in the mammal category in the National Wildlife Federation's 2009 photography contest. The award-winning photo of a cougar mother and cub, titled "Proud Mama," was taken about 15 miles north of Helena. The winning images may be seen at www.nwf.org/photozone/index.cfm.

Missoula photographer **Alan Graham McQuillan**, who was recently awarded an associateship in the Royal Photographic Society of Great Britain. The Royal Photographic Society (RPS.org), founded in 1853, has long been recognized for the promotion and maintenance of high photographic standards around the world and its program of touring exhibitions, events and special interest groups. To receive a Distinction (licentiateship, associateship and fellowship), McQuillan submitted his hand-printed portfolio of 15 "street pictures" of city life to an eight-judge panel of the RPS Visual Arts Committee in Bath, England. Of the 37 submissions judged on Oct. 14 for an Associateship, only 13 were accepted. McQuillan, a Professor Emeritus in the College of Forestry at The University of Montana, has been interested in the RPS since, at the age of 15, he received an "honorable mention" for a color slide submitted to the annual RPS slide exhibition in London (where he grew up). Then, in 2007, three of his photographs were accepted by the RPS for its International Projected Image Exhibition (one of those was also named Grand Champion in the 15th Ernst Petersen Photographic Exhibition at the Ravalli County Museum in Hamilton). Since 2006, McQuillan has had 37 jury-selected pictures accepted for 14 exhibitions sales, or awards in the United States and United Kingdom.



"Proud Mama" by Kenton Rowe

Bigfork artist **Nancy Dunlop Cawdrey**, whose painting, "Corky on New Paint," was accepted in "American Art in Miniature," Oct. 24-Nov. 8 at the Gilcrease Museum in Tulsa, OK. This year's show offered work from 180 artists from across the nation. All works of art measured no larger than 108 square inches.

Helena artist **Karen Luckey**, whose painting "First Things First" was accepted in the 2009 American Artists Professional League Grand National Exhibition, on display Nov. 3-13 at the Salmagundi Club in New York City. Two additional paintings, titled "Garden Variety" and "Golden Rule Days," were juried into the Sun Bowl Art Exhibit, Nov. 6-Jan. 3 at the International Museum of Art in El Paso, TX.

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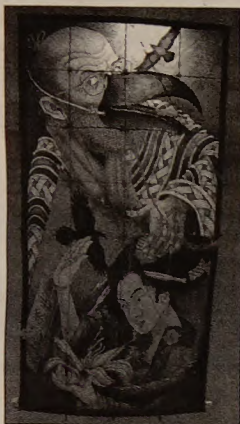
Artists, writers, musicians and arts administrators: Please let us know about major awards and accomplishments, especially beyond the borders of Montana.

Send your good news to Congrats, c/o *Lively Times*, 33651 Eagle Pass Trail, Charlo, MT 59824; or email: writers@livelytimes.com.

If you include a digital photo, please make sure it's at least 150 lines per inch (lpi or dpi).

MORE CONGRATS TO ...

Stevensville artist **Judy Bradley**, who won second place in Trekell Company's inaugural painting competition. Bradley's work, titled "Setting Up," was designed to portray the company's by-line, "Because your art is our passion." The company sells handmade paintbrushes. Winning entries may be viewed at www.Trekell.com.



Award-winning kite by John Pollock

Montana State University Billings art professor **John Pollock**, who took top honors at the American Kitefliers Association's National Convention, held Oct. 5-10 in Rochester, MN. Pollock's 10-by-4 foot edo kite earned the highest marks for visual appearance, craftsmanship, flying ability and innovation in design. The winning kite, which depicts a geisha holding a golden lily, and is adorned with flying ravens and the artist, disguised as a raven, won the Grand Championship Award (Pollock's third), as well as best kite in the bowed category. It also received the People's Choice Award, and Pollock was given the Lee Toy Memorial Award as artist of the year.

Hamilton author, historian and artist **Jerry Crandall**, whose painting, "Belle of the Bitterroot," was selected for the annual Charles M. Russell Auction, March 17-20 in Great Falls. Crandall, considered an expert on the American West, has served as historical consultant for the television series "Centennial," and for the film, "The Mountain Man." He's also performed as an actor and served as a consultant in film and on television, and his pieces can be found in many museum collections, including the National Air and Space Museum in Washington, DC; the National Museum of the U.S. Air Force in Dayton, OH; the Naval Museum in Pensacola, FL; and the Central Museum of the Air Forces in Monino, Russian.



"Belle of the Bitterroot" by Jerry Crandall

Musikanten Montana artistic director **Kerry Krebill**, who conducted the 60-voice choir of the Cathedral of La Plata, Argentina, Nov. 22 in a concert for St. Cecilia's Day. Featured work was the La Plata premiere of American composer Morten Lauridsen's "Lux Aeterna." In addition, Maestra Krebill, who resides in Helena, worked with conductor Andres Bugallo's community choir in the music school in Ayacucho and the choir at the University of Lanus, near Buenos Aires, during her 11-day residency. Krebill was invited to conduct in Argentina by Bugallo after Musikanten (a Washington, DC, based vocal ensemble) sang in La Plata while on tour in 2007. The cathedral is the largest neo-Gothic church in South America and the concert audience was estimated at 2,000. Bugallo will visit Montana in March to conduct one of the Helena concerts of the Montana Early Music Festival, before traveling to Washington, DC, to conduct a choir of East Coast and Montana vocalists on March 21 in a concert of music by Schuetz and Scarlatti.

Alberta Bair Theater Education Director **Bess Snyder Fredlund**, who was recently selected to serve on the Kennedy Center's Partners in Education Advisory Committee. The committee meets twice a year with the Kennedy Center in Washington, DC, planning the Partners in Education annual meeting and advising the Kennedy Center Education Department on new initiatives in arts education. Fredlund will represent 30 school districts and arts organizations in the Northwest region including Alaska, Colorado, Idaho, Montana, Nebraska, South Dakota, Utah, Washington and Wyoming.

Montana Superintendent of Public Instruction **Denise Juneau**, who was selected as the Educator of the Year by the National Education Association. She was honored at the 2009 NIEA Annual Convention Gala Banquet, Oct. 24 in Milwaukee, WI. The NIEA recognizes Native leaders who have changed and improved the lives of schoolchildren and impacted the dialogue concerning Native education issues. Juneau was also recently appointed to serve on the executive board for the National Council for Accreditation of Teacher Education (NCATE), an accrediting body for schools, colleges and departments of education.

The **Rialto Community Theatre** in Deer Lodge, which has been awarded a \$300,000 grant from the M.J. Murdock Charitable Trust in Vancouver, WA, to help bring the restoration of the historic theatre toward completion. The Rialto board will get \$150,000 now, and the other \$150,000 when Rialto volunteers raise \$450,000 more. The total cost of the restoration project is about \$3 million, and more than \$2 million has been raised in the three years since the historic structure was severely damaged by fire on Nov. 4, 2006. Reconstruction is well over half finished, with the lobby, concession area, restrooms and balcony completed. "This generous grant, plus the challenge funds, will bring us really close to the end of this huge project," said Rialto board

president Steve Owens. So far, the restoration effort has elicited donations from over 60 Montana communities and 35 states. The Rialto was built in 1921 and is the only true auditorium in Powell County. It is on the National Register of Historic Places and is used for all local school plays and concerts, as well as a wide variety of other programs. For details on the renovation, visit www.deerlodgerialto.com.

The six recipients of this year's Tourism Infrastructure Investment Program (TIIP) awards. This year's recipients include: **Hill County's Buffalo Jump Preservation Project**, \$66,667 for the Wahkpa Chu'gn Buffalo Jump Site near Havre; **River and Plains Society Inc.** of Fort Benton, \$60,000 for reconstruction of the Bourgeois House at Old Fort Benton; **Wolf Point Area Historical Society**, \$50,000 for its Museum Relocation Project; **Historical Museum at Fort Missoula**, \$50,000 for replacement of a boiler at the historic Post Headquarters building in Missoula; **Powell County Museum and Arts Foundation**, \$34,100 for its Milwaukee Railroad Exhibit and Museum in Deer Lodge; and **Western Heritage Center** in Billings, \$29,000 for replacement of an old boiler and installation of humidity control equipment. A total of \$289,767 was awarded for tourism-related facility improvements. "These grant funds are an important investment in some key community tourism facilities that help bring in new customers and new dollars to Montana businesses and communities," said Gov. Brian Schweitzer. "We look forward to the completion of these projects that are going to strengthen Montana's appeal as a place people want to come to visit and spend their travel dollars."

The **H. Earl Clack Museum** in Havre and the **Rialto Community Theatre** in Deer Lodge, which were among the 15 nonprofit organizations that received grants this fall from PPL Montana's Community Fund. The museum received \$2,550 to help build dioramas that will allow it to display its world-class collection, including 75-million-year-old dinosaur eggs and skeletons. The Rialto received \$10,000 to help purchase a handicap-accessible elevator to reach the balcony in the historic theater, which was damaged by fire in 2006. The elevator is one of the last pieces of equipment needed before the theater reopens. Twice a year, the PPL Montana Community Fund Advisory Board awards \$100,000 in grants to schools and nonprofit organizations that address quality-of-life issues.

CONDOLENCES TO ...

The family, friends and colleagues of **Bess Lomax Hawes**. The former director of the National Endowment for the Arts Folk and Traditional Arts Program died Nov. 27 in Portland, OR, at age 88. She served with the NEA from 1977-1993. According to NEA Chairman Rocco Landesman, during her tenure, "Ms. Hawes encouraged — both through her significant powers of persuasion and through targeted investments — the establishment of a nationwide network of folk arts specialists at state, regional, and local arts agencies and cultural organizations." Under her leadership, the NEA supported a number of statewide apprenticeship programs, allowing individuals to study a traditional art form with a master artist. In 1982, she initiated the NEA National Heritage Fellowships, honoring master artists as living national treasures. After her retirement in 1993, the NEA named a special Heritage Fellowship in her honor and President Bill Clinton acknowledged her lifetime of work by awarding her a National Medal of Arts. Lomax Hawes was born in 1921 in Austin, TX, the youngest child of pioneering American folklorist John A. Lomax. She joined her father and brother, Alan, as a researcher at the Library of Congress, where they directed the Archive of American Folk Song. From 1941 to 1952, she was a singer and instrumentalist with the Almanac Singers, which included Pete Seeger; she also sang on the Folkways Records albums *Woody Guthrie Sings Folk Songs* and *Spanish Civil War*. She earned a master's degree in folklore from the University of California, Berkeley, taught guitar, banjo, and folk music at UCLA and was a professor of anthropology at San Fernando Valley State (now California State University, Northridge). In her memoir *Sing It Pretty*, she wrote: "I have always had the unshakable belief that every single human being has some knowledge of important elements of beauty and substance, whether everybody else knows them or not, and the appropriate introduction of those items of intellectual power into public discourse has been the unswerving thrust of my work, whatever form it took, all my life." Chairman Landesman adds that Hawes will be remembered for "the beauty, substance, and intellectual power that she introduced into public discourse."

Family and friends of **Umberto (Bert) Benedetti**. Missoula's long-lived link to the Fort Missoula internment camp died Nov. 10, just shy of his 98th birthday. Born in Vasto, Abruzzo, Italy, on Nov. 22, 1911, he was working as a carpenter aboard an Italian luxury liner, the Conte Biancamano, in 1941 when the ship was seized in U.S. territorial waters. He and the crew were sent to internment camps, first at Ellis Island and then at Fort Missoula, where he spent the next two years. After his release in 1943, he worked as a carpenter at Columbus Hospital in Great Falls, and then served in the Army as an intelligence researcher in Korea. After attending college in Washington and California, he returned to Montana and taught Spanish, French and art at Sacred Heart High School in Miles City. Benedetti returned to Missoula in 1970, and earned a master's degree in education from The University of Montana in 1980; he worked at UM's print shop until retiring in 1985. He was an accomplished author and wrote nine books, ranging from poetry to history, including *The Lifestyle of Italian Internees at Fort Missoula 1941-1943 (Bella Vista)*. In addition, he was a talented artist, with many of his paintings and pictures appearing on the UM campus. He was also an advocate for the Museum at Fort Missoula, which mounted an exhibit of his carpentry tools, artwork, photographs, books and memorabilia titled "Umberto Benedetti: Bella Vista's Italian Boy."

MHS digitizes historic Montana newspapers

The Montana Historical Society's Research Center plans to digitize 50,000 pages of historic Montana newspapers, which will be made freely available online at the Library of Congress' Chronicling America website (chroniclingamerica.loc.gov/).

These newspaper titles and years were selected by a Selection Advisory Board, made up of historians, journalists, librarians and archivists from around Montana. The board decided to focus on the time period of 1890 to 1903, to cover a significant and less-documented time period of Montana history.

This phase of the project will be completed in June 2011.

The newspapers that will be digitized are the *Montana Post* (Virginia City), 1864-1869 (complete run); *Anaconda Standard*, September 1889-March 1898; *Daily Yellowstone Journal* (Miles City), October 1882-December 1890; *Colored Citizen* (Helena), 1894 (complete run); *Butte New Age*, 1902-1903 (complete run); *Montana News* (Lewistown), 1904-1912 (complete run); *Fergus County Argus* (Lewistown), 1886-1904; and *Helena Independent*, 1889 and 1894.

This project is part of the National Digital Newspaper Project (www.loc.gov/ndnp).

GOVERNOR'S ARTS AWARDS

John Buck & Deborah Butterfield: Leading voices in contemporary art

John Buck and Deborah Butterfield are each world-renowned artists who, as a couple, have generously shared their home, time and talents with countless Montana artists and art students.

According to Josh DeWeese, ceramics professor at Montana State University and former director of the Archie Bray Foundation in Helena, the couple share a "unique and authentic vision, and are leading voices in the field of contemporary art."

Buck is both a sculptor and a printmaker who works with carved wood, assemblage and bronze sculptures, as well as creating large, multicolored woodblock prints.

Since beginning his collaboration with master printmaker Bud Shark in 1983, Buck has explored the expressive possibilities of woodblock in more than 40 different prints. Using a pen, a nail or his fingernail, the artist incises the wood planks that form the base and background of his prints with images and symbols drawn from the daily news, his own sculpture and from nature. He embeds that base with a large, carved image, often of a figure, although he has also depicted a jar full of fireflies, an eagle, or a subtly colored moth.

As a skilled wood carver and fabricator, Buck has also created a unique language of three-dimensional symbols to comment on the world and our position in it.

"John Buck's fertile imagination, deft and constantly

refining craftsmanship, extraordinary work ethic, and ambitious vision have produced a stunning legacy of works," writes artist Gordon McConnell, a former curator and assistant director at the Yellowstone Art Museum in Billings. Buck's prints and sculptures are in major public collections from New York to San Francisco, and his lengthy list of awards includes a National Endowment for the Arts fellowship and a National Artists Award.

Butterfield – known for her sculptures of horses – employs scraps of metal, wood and other found objects, often cast in bronze.

An avid horsewoman and accomplished dressage rider, she has an extensive boarding

and riding facility near Bozeman devoted to equestrian pursuits. Her intimate understanding of these majestic animals seems to infuse her sculptures, which vary in scale from quarter life-size to larger-than-life.

Her partnership with a bronze foundry in Walla Walla, WA, has enabled her to fasten found objects, including logs, branches, sticks, planks and boards, onto an armature, which is recreated at the foundry. The stunning results of the elaborate casting and patina process translate Butterfield's passionate, intuitive understanding of the horse into permanent, durable sculptures.

Her works are owned by many of the nation's preeminent museums, including the Whitney Museum of American Art and the Metropolitan Museum of Art in New York City, the San Francisco Museum of Contemporary Art and the Denver Art Museum.

In addition to receiving honorary doctorates from both Montana State University in Bozeman and Rocky Mountain College in Billings, Butterfield has received two fellowships from the NEA, as well as a Guggenheim Memorial Fellowship and the American Academy of Achievement Golden Plate Award.

"Debbie and John are outstanding artists in any geography you could consider – international, national, regional, and certainly in the state of Montana," writes Liz Gans, former director of the Holter Museum of Art in Helena. The museum highlighted Butterfield's sculptures when it reopened in 2002 after a major renovation.

"Her powerful horses in the High Gallery made the perfect statement for the new Holter: bold, appealing, reflecting Montana's heritage while capturing the spirit of our own time."

In addition to teaching at Montana State University (Buck from 1976-1990 and Butterfield from 1979-1987), the couple has supported art museums and institutions around the state, and welcomed inquisitive art students to their studios for a visit. They also funded an art program for the small Cottonwood elementary school, which their children attended, providing art instruction that wouldn't have existed otherwise.



Deborah Butterfield and John Buck
(Photo by Audrey Hall)

"Perhaps one of the most important roles they have played is that of mentor and example to the state's artists through their ability to create very successful careers in New York and other urban centers while living in Montana," writes Bonnie Laing-Malcolmson, president of the Oregon College of Art and Craft and former director of Paris Gibson Square Museum in Great Falls and Beall Park Art Center in Bozeman.

In addition to serving as role models, they've also hosted world-renowned artists, gallery owners and collectors at their home in Bozeman and introduced their guests to artists from around the state. "This has helped connect Montana's artists to the larger art world, enabling some of the state's most outstanding artists to expand their markets and reputations, both regionally and nationally," says Laing-Malcolmson.

The couple has also hosted several unique art events, including a major one-week symposium in 1991 of artists from Montana's sister state of Kumamoto, Japan; and special exhibits and celebrations of the work and legacies of the late Robert and Gennie DeWeese (also Governor's Arts Award recipients).

"No other Montana-based artists since C.M. Russell have been embraced by such a wide public in and beyond Montana than Debbie and John, and none have done more to refresh and reinforce through their art the idea of this state," says Robyn Peterson, executive director of the Yellowstone Art Museum.

"They have embraced this place with the fierce affection that characterizes those who actively choose to make someplace home," she adds. "Both have created vital and sophisticated work that has entered and influenced the mainstream of contemporary American art to a degree that simply cannot be claimed by any other Montana-based artists."

"No other Montana-based artists since C.M. Russell have been embraced by such a wide public in and beyond Montana than Debbie and John, and none have done more to refresh and reinforce through their art the idea of this state."

**– Robyn Peterson,
Executive Director,
Yellowstone Art Museum**

Donna Forbes: A transformational leader

On a sparkling winter morning in 1998, two years after the Yellowstone Art Center closed for renovation and construction, the new Yellowstone Art Museum opened to the public, adding 25,000 feet of galleries, an education studio, meeting room and storage facilities to the original building.

Architect Thomas Hacker's gleaming, light-filled design embodied the history of the museum, its growth and transformation, and provided a state-of-the-art platform for the museum's future.

Executive director Donna M. Forbes invited the assembled crowd into the \$6.2 million facility: "We have created a place that is elegant, warm and inviting. Come often. It is your building."

With those inclusive and welcoming words, Forbes opened the new building that she, more than anyone else, had envisioned and worked to build. At the same time, she closed her professional career, retiring the next day at age 68 after almost 24 years' service as the museum's director. Recognizing

her contributions, Capital Campaign volunteer leaders named the new gallery wing for her.

Forbes, who was raised in Billings, was part of the Art Center from the first. She was among the volunteers who gathered to renovate the abandoned Yellowstone County Jail and convert it into a community center for art exhibitions and classes, opening in October 1964. In subsequent years she served as a volunteer, teacher and trustee, and in 1974, became the institution's fourth executive director.

When Forbes took the helm, paid staff numbered four, the budget was about \$70,000, and only the ground floor and basement of the old building were being utilized for public programs. Exhibitions were rented from traveling exhibition services or featured local artists and arts organizations. There was a volunteer-run sales shop, and the basement housed a resident potter's studio and classroom.



Donna Forbes (Photo by Cetrone Studios, Billings)

Continued on page 12

Deadline approaches for Big Read

The application deadline is Feb. 2 for the next round of Big Read grants.

The Big Read is an initiative of the National Endowment for the Arts designed to restore reading to the center of American culture. Approximately 75 organizations in communities of varying sizes across the country will be selected to participate in *The Big Read* from September 2010 through June 2011.

Changes in programming include:

- Grants will be more competitive. This year there will be approximately 75 awards made.

- The Big Read is going green. Although printed educational and promotional materials will be provided in limited quantities, grantees will be encouraged to access the materials online.
- Orientation has moved online. The same helpful information will be delivered through webinars, video conferences, and online forums.

To learn more, visit www.neabigread.org.

ABOUT BOOKS

600 Hours of Edward

By Craig Lancaster
Published 2009 by Riverbend Publishing
Helena, MT
\$14 softcover

In Craig Lancaster's first novel, his central character, Edward Stanton, is a near middle-aged man with Asperger's syndrome. The obsessive-compulsive nature of his illness causes Edward to live a near solitary life, but not an unhappy one.

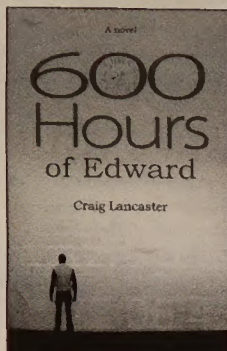
Comfort is in routine, like recording his daily waking time and weather data, shopping for the same foods at the same grocery store, and watching an episode of *Dragnet* at precisely 10 p.m. every evening (he prefers "just the facts").

To get things off his chest, Edward thoughtfully crafts a daily "letter of complaint" to someone, and then meticulously files it away instead of mailing it. This action is recommended by his therapist, as a way for him to vent his frustrations with a disorderly world (and shield people from his straight-forward honesty).

Edward is in control of his orderly life until one chaotic October, when over a period of 25 days (600 hours) people and events bring changes to his daily routine that will forever alter his life.

This endearing hero deserves the fine ending the author has bestowed on him. The final pages leave the reader wanting to know what happens next for Edward, in his newly acquired red Cadillac.

Craig Lancaster is a longtime journalist, who edits and reports for newspapers in several states. He currently resides in Billings.



— Judy Shafter

Montana Place Names from Alzada to Zortman

By the Montana Historical Society
research staff
Published 2009 by the Montana
Historical Society Press, Helena, MT
\$24.95 softcover

Picture this. You're enjoying a Montana vacation, taking a road trip across the state. As you pass through Westby, the questions hit you: Just who decided that the most northeasterly town in Montana should be called Westby? Couldn't the founders read a compass? Were they backward? Or did they just have a strange sense of humor? If you've stashed a copy of *Montana Place Names from Alzada to Zortman* in your glove box, you'll have the answers to those questions at your fingertips.

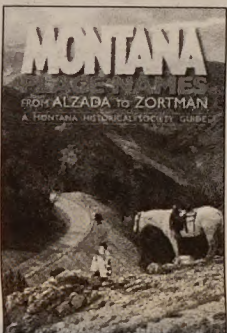
The new release from the Montana Historical Society is designed to be carried along on road trips, dog eared, marked up, and flipped through over and over again any time you get curious about Montana's places.

The project began at the Montana Historical Society Research Center when, stumped over a question about the origin of the name of a mountain peak, Brian Shovers and Charlene Porsild wished for a comprehensive reference on Montana's place names. A patron casually pointed out that the Research Center staff would make the perfect team to research and write such a book.

The project soon grew to include historians Ellen Baumler and Rich Aarstad and archivist Ellie Arguimbau. They called museums, coffee shops, libraries and schools to unearth the stories of places across Montana.

More than 1,200 names of towns, geographic features, parks, and historic sites are included in the book, as well as easy-to-read maps and historic photographs. The compendium has even earned the endorsement of Gov. Brian Schweitzer, who suggests, "This is a great book to keep in the car. It provides a learning moment at nearly every Montana town and site."

Still wondering about Westby? Guess you'll have to pick up the book.



I Go to the Ruined Place

Contemporary Poems in Defense of Global
Human Rights

Edited by Melissa Kwasny and M.L.
Smoker

Published November 2009 by Lost Horse
Press, Sandpoint, ID
\$18 softcover

When two Montana poets, Melissa Kwasny and M.L. Smoker, sought submissions for an anthology of poems in defense of human rights, they received "both firsthand accounts of violation ... and responses from people who feel struck personally by the blows enacted on others: To speak for, to speak as, and to speak against."

In addition to the range of issues, from torture and war, to immigrant rights, suicide bombings and violence against women, they also noticed a wide range of responders, including "homeless advocates, civil rights workers, clinical social workers, medics, the mentally ill, veterans, humanitarian aid workers, teachers, conscientious objectors, and, of course, many writers who work and fight daily for social justice in their communities."

Native American poets are also a prominent part of the anthology. The editors suggest that confronting "the far reaching and often appalling violations that have taken place in our own country ... will allow us to move forward with a clearer conscience, extending our hand to other nations and other peoples who continue to endure neglect and abuse."

Montana poets whose works appear in the anthology include Lois Red Elk, Sandra Alcosser, Lowell Jaeger, Sheryl Noethe and Roger Dunsmore.



Trash Fish A Life

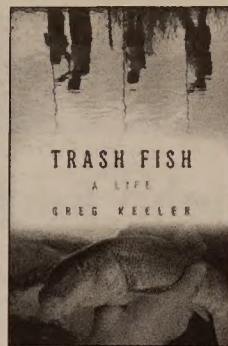
By Greg Keeler
Published 2008 by Counterpoint Press,
Berkeley, CA
\$14.95 softcover

"Much of my soul is still stuck in the mud of Oklahoma, far below all this talk of English casting and Montana, back in the primordial ooze with my totem spirits: trash fish." So writes Greg Keeler in his memoir, which follows the fish-obsessed author from his beginnings, as a toddler tethered to the seat of a rowboat on Long Lake in Minnesota, to present day, when the English professor at Montana State University finds fishing only slightly less irresistible.

Along the way, he morphs from bait fisherman (and continues to sway back and forth between those hemispheres), divorces his first wife, dates one of Ernest Hemingway's granddaughters, and marries Judy, aka "The Bunny." His story veers from funny to tragic, almost at the same reckless pace that he switches bait.

But at its marrow, this fishing story is a tale of love, betrayal and middle-age redemption. "For all its sadness, nihilism, and flirtations with despair, this trash fish of a book, down in its bottom-feeding depths, turns out to be a hell of a love story," writes David James Duncan.

— Kristi Niemeyer



The Buffalo Rock

By Bob Faulkner
Published 2009 by Stand Up America,
USA, Bigfork, MT
\$23.50 softcover

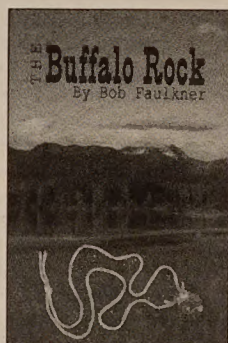
When young reporter Grant Collins takes the train from St. Louis to Fort Benton in 1923, he expects to make a name for himself as a writer by interviewing Tom Thomas, the last living Pony Express rider.

What he doesn't anticipate is the larger-than-life story that unfolds, and his own transformation in the still-wild West.

While listening to Tornado Tom spin his yarns at the Buffalo Rock Ranch (a spread the size of Delaware), the young man receives an education that neither history books nor his journalism degree from Columbia prepared him for. He takes in the famous boxing match between Jack Dempsey and Tom Gibbons in Shelby; flies and crashes with his mentor in a biplane; learns to ride a horse, straddle a bronc and shoot a gun; cultivates a romance with his host's great niece; and makes an enemy out of a violent, knife-wielding cowpoke. He also gains a new respect for the Indians he had been brought up to regard as savages.

Author Bob Faulkner, a Marine Corp veteran and former member of the Los Angeles Police Department who now lives in Montana, has written a full-throttle romp that veers between a wild past and a rowdy present. The book was a finalist for the Western Writers of America 2009 Spur Award.

— Kristi Niemeyer



Barbed Wire The Fence That Changed the West

By Joanne S. Liu
Published 2009 by Mountain Press
Publishing Company, Missoula, MT
\$14 softcover

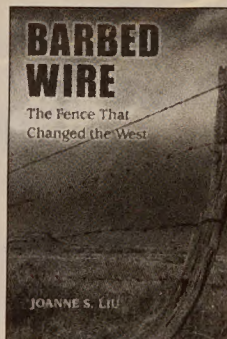
In the mid-1800s, fencing cattle out of cropland was a pressing problem in the American West. Settlers, enticed to the region by offers of free land, often had to give up their homesteads because they couldn't keep cattle and other critters away from their crops.

Fortunately for farmers, and to the chagrin of cowboys and cattlemen, inventors came up with "devil's rope," a means of splicing twisted barbs between strands of wire. Not only did the invention allow farmers to cultivate vast tracts of land, but it also helped hasten the demise of traditional life for the region's Indian tribes.

Texas writer Joanne Liu traces the origins of barbed wire and chronicles how its spread affected the West (including Montana, which was inundated with cattlemen who found their traditional ranges in Texas and Kansas shrinking). Eventually, ranchers too joined the fencing craze, and the role of cowboy shifted from "riding the open range to digging post holes and mending fences."

Historical photos, maps and a chronology help tell the story of that "simple twist of wire."

— Kristi Niemeyer



Gingerbread from the Heart

By Janice K. Mineer, illustrated by
Misty Z. Danyo
Published by Blue Meadow Books,
Missoula, October 2009, and
produced by Sweetgrass Books,
Helena, MT

\$9.95 softcover; \$16.95 hardcover

Gingerbread and gumdrops galore! In the charming new holiday book, *Gingerbread from the Heart*, three children make candy-covered gingerbread houses for their grandmother. There's a crooked graham cracker house, a crazy beach hut, and a nearly perfect fairytale house with a cookie roof. Each has its own charm, but the question is, which one will Grandma like the best?

Janice K. Mineer, known as "The Gingerbread Lady," wrote the story. The author has created a plethora of gingerbread houses, including a masterful eight-foot-tall structure that was auctioned off at Missoula's Gingerbread House Contest for the Ronald McDonald House, a program she led for five years. Missoula illustrator Misty Z. Danyo supplies illustrations.

For details, visit www.gingerbreadfromtheheart.com.



An unsolved mystery ...

Although the new book, *Montana Place Names from Alzada to Zortman*, is chock-full of information about how more than 1,200 towns, geographic features, parks and historic sites came by their names, at least one town still has researchers mystified.

Where, the book's authors (the intrepid sleuths at the Montana History Society Research Center) did the tiny community of Vananda, located in northern Rosebud County, get its name?

If you know the answer, please contact Kim Baraby Hurtle at khurtle@mt.gov.

ABOUT BOOKS

How It Looks Going Back

Growing Up in the Montana Woods

By Doris Knowles Pulis

Published 2009 by Riverbend Publishing, Helena, MT

\$12 softcover

When eight-year-old Doris Knowles and her family embarked from their home in California on a summer vacation to Canada in 1949, little did they expect to wind up moving to a log cabin, perched on a fish-filled lake, in the sparsely populated Yaak Valley.

In her vivid and well-crafted memoir, Pulis tells about the six years her family spent there, minus electricity or running water. She, and eventually her little sister Bob (Barbara), attended a one-room schoolhouse, and the author learned how to split wood, haul water, ride horses and survive through winters that sometimes swallowed most of the year.

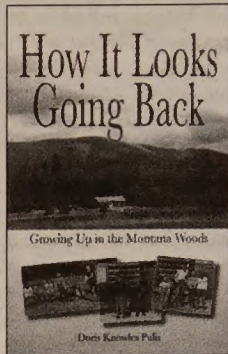
The valley is brimming with eccentrics, like Gus, whose nose "was like the Yaak Road: bumpy and crooked," or the Seventh Day Adventist minister, the Rev. McCoy, who loves nothing more than his ongoing feuds ("flint and steel and sparks flying") with Dee's dad, Darwin (named for the father of the theory of evolution).

Remarkably, Knowles describes these experiences as though they happened yesterday instead of six decades ago, with sharp detail and a sense of humor and affection that's palpable.

Clem Work, a journalism professor at The University of Montana, notes that the author's "sweet and sassy memoir ... shows that spirit, guts, and grit are priceless qualities in any era."

The author, who now resides in Bend, OR, also spent 25 years in the Bitterroot Valley, where she and her husband raised Christmas trees.

— Kristi Niemeyer



What's So Great About Granite?

By Jennifer H. Carey with illustrations by Marli Bryant Miller

Published 2009 by Mountain Press Publishing Co., Missoula, MT

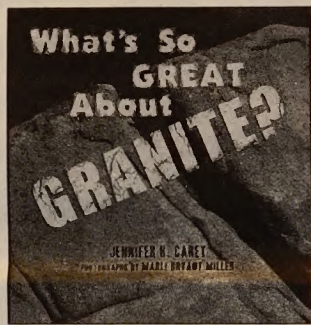
\$18 softcover

What's so great about granite? Grab your rock pick and your magnifying glass, step into the great outdoors, and find out just what is so mesmerizing about one of the planet's most common yet enigmatic types of rock.

Did you know that granite played an integral role in the very movement of continents themselves? Did you ever wonder how those giant granite boulders made it to the middle of nowhere, why some granite has a pink hue while other types are grey, or why some granite crumbles easily while other types withstand the toughest treatment?

Whether you're an aspiring geologist, an intrepid rock hound or a science teacher looking to stock your library, *What's So Great About Granite?* oozes with information that's easily understandable and interesting to all ages. And Marli Bryant Miller's stunning photographs span North America, revealing examples of every form of granite.

Author Carey, who has edited geology books for Mountain Press, has a bachelor's degree in geology and a master's degree in environmental studies. Her passion for her topic infuses this compelling introduction to the wonders of granite.



Brain Sense *The Science of the Senses and How We Process the World Around Us*

By Faith Hickman Brynie

Published October 2009 by AMACOM Books, New York, NY

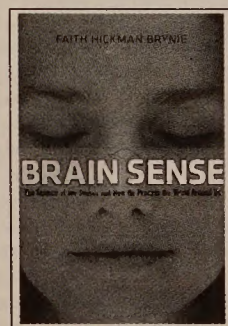
\$24 hardcover

Neuroscience, fueled by powerful new imaging technologies that allow researchers to look at real-time brain activity, is offering fresh new insights and challenging previously established beliefs, from language acquisition to migraine triggers, from behavioral science to molecular biology.

In *Brain Sense*, Bigfork science writer Faith Hickman Brynie turns the neuroscience lens to the realm of the senses – sights, sounds, smells, tastes, and touch – that serve as the frontline of human consciousness. She looks at the latest research into how the brain and the senses interact, including how sense organs respond to stimuli and send signals to the brain, and how incoming information is converted into thought, emotions, and subjective experience.

Brain Sense also introduces the scientists at the forefront of this research, and explores those "sixth senses": ESP, déjà vu, phantom limb pain, and more.

Brynie is a prolific science and health writer who has written several books on the brain, including *101 Questions Your Brain Has Asked About Itself But Couldn't Answer ... Until Now*, which won a Best of the Year award from the American Association for the Advancement of Science. The former science teacher, who holds a doctorate from the University of Colorado, lives in Bigfork.



America for Sale *How the Foreign Pack Circled and Devoured Esmark*

By James Koch and Craig Bouchard
Published September 2009 by Praeger Publishers, Santa Barbara, CA

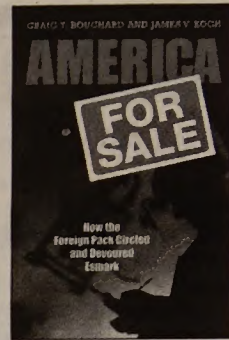
\$44.95 hardcover

Economist and former University of Montana president James Koch teams up with Craig Bouchard, vice chairman and co-founder of Esmark Inc., in a book that warns of the impact of allowing foreign companies to purchase equity in industries potentially critical to national defense.

Is it a good idea to allow foreigners to purchase critical and strategic American assets? No, say the authors, who use the sale of Esmark – a transaction that put over 50 percent of American steel production into foreign hands – to make the case that this trend presents a clear and present danger to the economic future of the United States.

In addition to recapping the events leading up to the sale of Esmark, the authors provide their own assessment of the Esmark story and offer legislative and policy prescriptions aimed at making sure U.S. business doesn't devolve into one big garage sale to foreigners seeking to take advantage of the coming decline of the U.S. dollar.

Koch, who lives in Missoula for much of the year, served as president of The University of Montana (1986-1990) and Old Dominion University (1990-2001). He has published 10 books.



The Sword of Medina

By Sherry Jones

Published October 2009 by Beaufort Books, New York, NY

\$24.95 hardcover

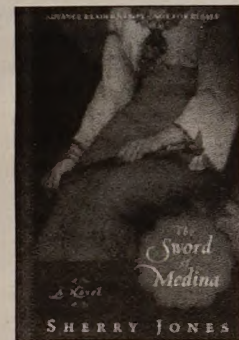
In her sequel to the controversial novel, *The Jewel of Medina*, former Missoulian reporter Sherry Jones plunges into the aftermath of the Prophet's death, as factions of the new Islamic faith vie for power and influence.

On his deathbed, Muhammad leaves his jeweled sword, al-Ma'thur, to his favored wife, A'isha, telling her to "use it in the jihad to come." As struggles ensue over the leadership of the still-young faith, the politically savvy A'isha strives to maintain her influence in a religion dominated by men.

Jones tells the story of the tumultuous birth of Islam through two voices – that of A'isha, and her enemy, the Prophet's nephew, Ali. The result is both a spirited and engaging read and an education on a religion that's mysterious, yet increasingly significant, to most Americans.

After protests from Muslim extremists, Random House decided not to publish the author's first book, which was then picked up by Beaufort. Her sequel seems to have roused less ire, and is described by *Publisher's Weekly* as "not just a rollicking lesson in Islamic history but a victory over the forces of censorship."

— Kristi Niemeyer



ABOUT MUSIC

— By Mariss McTucker

Dublin Gulch: *Dirty Old Town*

Recorded by Dan Nichols, Soul Tree Studio, Helena, and produced, mixed and mastered by Jim Schulz, Mick Cavanaugh, and Dan Nichols, 2009

Perennial purveyors of Celtic favorites, Butte's Dublin Gulch has released their first studio album, *Dirty Old Town*. Besides containing that hit by Ewen MacColl, the references to Butte are unmistakable. Dublin Gulch has for a long while extolled the populace of Montana's most colorful city in story and song.

The album contains traditional ballads as well as jigs, reels, and even some polkas. The foursome (Tom Powers, Mick Cavanaugh, Jim Schulz and John Joyner) flesh out their sound here with guest artists, including the late John "the Yank" Harrington, Butte's most famous button accordion player, to whom they dedicate the CD. The cover features Harrington as a young man.

Schulz contributes a couple original songs. "The Streets of Sligo Town" he wrote after a trip to Ireland; and "Fill the Glass" is a wistful Irish toast of reminiscence, featuring just him on guitar, with John Joyner providing fiddle accompaniment.

Both Schulz and Powers have that spot-on baritone burr so necessary on musical tales. "A Miner's Life," sounding old-timey with rousing fiddle, moves quickly. The title cut comes out jazzy and rockin', with an almost western flair.

"My Darling Asleep" is the first in a dynamic three-jig set. It's got fine mandolin chops and a cool drone-y undercurrent. Cello (from Janet Haavrig) and whistle kick off "The Blackbird," a pensive air.

An inventive arrangement pervades "The Yank." It begins with the elderly Harrington playing his signature tune, "Yankee Doodle Dandy," from his recording, "A Celtic Century." Sparse and authentic, it segues into a fiddle and bouzouki version, played as a waltz. The group played that arrangement at centenarian Harrington's funeral.

The finale is a "bonus cut" recorded by Ken Willson (of Willson and McKee, Montana music veterans living in Colorado) several years back in his home studio at 2 a.m. It's a barn-burner that features Schulz kickin' it on bouzouki while Cavanaugh plays the ever-lovin' life out of the whistle on a set of reels ("The Bergin Set"). Yowza! Play that one a few times!

Terrific engineering, as usual, from Dan Nichols at Soul Tree Studio in Helena. Catch Dublin Gulch at Missoula's First Night Celebration on New Year's Eve, or visit the group at www.dublingulch.com.



Send us book ideas

Two Helena publishing companies welcome book ideas.

Farcountry

Press invites writers, photographers, and illustrators to submit their book ideas for consideration.

Farcountry publishes award-winning books on regional popular history, natural history and national parks for a general audience and for children. The company also publishes color photography books on regions, states, cities and national parks, but generally does not publish poetry or fiction.

Please send book proposals to: Acquisitions, PO Box 5630, Helena, MT 59604. Include a self-addressed, stamped envelope or your materials will not be returned, and do not send original art or photographs. For more information, visit www.farcountrypress.com.

Riverbend Publishing also welcomes book proposals about Montana and the West. The company publishes award-winning books on regional history, natural history, photography and Glacier and Yellowstone national parks, plus cookbooks and fiction.

Send proposals to Editor, Riverbend Publishing, PO Box 5833, Helena, MT 59604. Visit www.riverbendpublishing.com for more information about the company.

ABOUT MUSIC

— By Mariss McTucker

Philip Aaberg and Darol

Anger: *Cross Time*

Recorded at Aaberg's house in Oakland, CA, and mixed by Anger at Fiddlistics in Oakland, 2009

Philip Aaberg and Darol Anger's *Cross Time* is a series of pieces the duo has performed for several years in concerts all over the West. Taking classical, jazz, Broadway and Americana forms and throwing them into a big stewpot, the pianist from Chester and the nationally known violinist continue to turn music on its ear in their latest collaboration.

It's a good thing, not only for music lovers in general, but for history buffs, who will hear a framework of tradition give way to something new. They boogie-woogie Gershwin right off the bat, for crying out loud!

After the tease of a preliminary riff, George Gershwin's "Prelude No. 1" gets the barrelhouse piano rolls from Aaberg. Then Anger bends notes like Grappelli, chuckin' rhythm ensues, Aaberg cooks it up, and they meet for a knockout ending.

Bix Beiderbecke's "In a Mist" is atmospheric at the outset, proceeding to get all squiggly with dissonance. Anger's own "Pumpkin Time" is moody and rolling, and then up creeps "Blues" from Ravel's "Sonata for Violin and Piano in G." It tiptoes in on stealthy notes, then Anger's violin weaves through spooky musical corridors while Aaberg's chords whisper apace. It seems like these fellows saw Walt Disney's "Fantasia" many times as kids, like a lot of us, and yes, Ravel does sound perfect this way.

There's a silky flow to the pair's interplay on the contemporary "String Quartet No. 1, mvt. 2" by Mendoza, with its nuance of Chinese modality. And Anger's "Basin and Range" gets finger-snappin' rhythm and a bit of fiddle.

A highlight is "La Chemin Riel: The Road to Batoche/Grey Owl/OokPik Waltz/Red River Jig." It's a 15-minute set of mostly traditional fiddle tunes the duo learned from Metis master fiddler Jimmy LaRocque of the Turtle Mountain Reservation on the U.S.-Canadian border. Great dynamics here, as the duo segues from piece to piece. Cool! This work, improvised according to a pre-set outline, is part of an ongoing Metis Heritage project that is partly funded by the Montana Arts Council and Helena Presents.

Aaberg and Anger have ripped these formats from their bedrock and sifted them according to their personal playing styles, which are so complementary from much performing together. This intertwining has allowed them to create something very familiar, yet refreshingly modern.

Visit www.sweetgrassmusic.com or www.darolanger.com.

Fox Family Fiddle: *Metis Tunes from Montana*

Recorded and mixed by Justin Krezelak at The Bin in Chester, MT, produced by Philip Aaberg, 2009, with Nicholas Vrooman, executive producer

The Michif (Metis) tradition of fiddle playing, dating from the Fur Trade Era of the 17th century, had almost died out when Jamie and Vince Fox, young brother and sister fiddlers from Harlem on the Fort Belknap Reservation, discovered the music of their mother, Krystal's, Metis heritage.

When the kids took up the fiddle, their dad, Jim, learned guitar so he could accompany them. Mentored by such master fiddlers as Jimmy LaRocque and Mike Page of the Turtle Mountain Reservation, which straddles the U.S.-Canadian border, they play music with an old-time feel, adding touches of ornamentation from the Irish and Acadian styles not so apparent in other old-time fiddle music.

The family trio plays mostly reels, hearkening back to this early form of dance music. The sparse production lets the genuine feel come through.

The first set, "Big John McNeil/Saint Anne's Reel," sounds a bit Cajun; the next two, "Louis Riel Reel" and "Cut Knife Hill" are minor-keyed tunes with triplets ornamenting the sound.

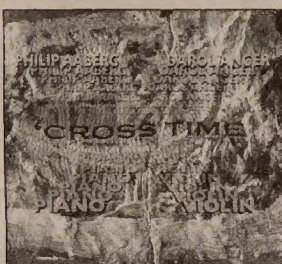
"Over the Waves" is a tender waltz, with lots of bending of notes and harmony playing. Jamie and Jim's duet on "Reel of Eight," paired with the popular Irish tune "Drops of Brandy," has the step-dance nuances of the Acadian style. "Maiden's Prayer" is sweet and soaring; and they've included the well-known "Whiskey Before Breakfast," always guaranteed to get people dancing. "Road to Batoche," a tune learned from LaRocque, gets two versions, including the rousing finale.

The album of 14 selections came to be thanks to grants from Arts Without Boundaries, Northern Plains Folklife Resources and Philip Aaberg's Sweetgrass Music. Pianist Aaberg, of Chester, and nationally known violinist Darol Anger have nurtured the musicians, helping preserve a tradition that was born from the first mixing of Aboriginal and European culture in North America.

Visit sweetgrassmusic.com.

Jerry Olson: *Hey Lin, I Love*

You Songs of Life and Love
Produced by Bruce Anfinson at Last Chance Ranch Recording, mixed by Ken Nelson at Cottage Recording, Helena, MT



The toe-tappin' first number, "Boulder Blues," is a tale about the down-and-out Olson, just off the bus and looking for a job, and the friends he soon makes — Anfinson and Burgess, to be exact. They met while working at the Boulder River School and Hospital.

The men formed the Sand Coulee Band in the mid-70s and opened for Mission Mountain Wood Band and Pure Prairie League, as well as Doug Kershaw, back in the day. Ken Nelson adds bass and keyboards on the CD.

Olson's likeable, straightforward baritone works through some talkin' blues, and rapidly tumbles out the words to provide a visual statement. There are lots of references to small Montana towns where Olson spent time, and nods to broken-down rigs and trailer houses. Olson's got a song about a hellish late-April snowstorm ("Bicentennial Blizzard"), and a saga about washing clothes, in which he rhymes Winnebago with San Diego ("Laundromat Song").

The title tune, "Hey, Lin, I Love You," is a gentle dancer which recalls how Olson met his future wife, an independent gal "rollin' smokes and eatin' artichokes." Burgess bats out a nice country lead guitar on this one.

"Thoughts and Dreams" leads off with a tuneful piano intro by Nelson; and a pretty melody infuses "I Didn't Say I Love You Yesterday," in which our protagonist realizes his insensitivity might be driving his loved one away.

Olson says the last two songs, "I Am So Happy That You Are My Wife" and "Here with Me," were written to help him cope with declining health and focus on what is important in his life.

Anfinson and Nelson have provided good clean production on this effort. You can reach Olson by emailing him at roses3@bresnan.net.

Montana A Cappella Society:

Love Is Here to Stay

500 Years of Love Songs

Recorded in the Matlock living room in Hamilton, Montana, by Jason and Deborah Hicks, 2009

There's something to please everyone's musical palate on this Bitterroot choral group's new CD. The ensemble's second effort, following 2007's *Christmas Comes but Once a Year*, spans musical styles from 1450 to modern-day, rendered in fine a cappella fashion — voices only.

The group, formed in 2003 and comprising volunteer singers from all walks of life, represented Montana at the U.S. Capitol Christmas Tree Lighting Ceremony last year.

According to artistic director Don Matlock, "the myriad faces of love have been explored by philosophers, poets, and musicians for millennia, and ... we want to share with you some of our own musical explorations of love."

The recording opens with a gospel-flavored Shaker hymn from 1893, "Give Good Gifts." Matlock says that the song reminds that to bless and be blessed is the law of love.

Rich vocal modulations propel Malotte's "The Lord's Prayer" (1935), and Newton's "Amazing Grace," from 1835, is sung at a fast, almost rapturous clip. There's Rachmaninoff and Schubert; and a song from wa-a-y back, di Lasso's "Matona, Lovely Maiden," written about 1550, has a bit of a march tempo.

The traditional American song, "Shenandoah" (1810), has cool unison male vocals at the beginning, and pretty soon we get some finger-snappin' stylin' on Troup's "Get Your Kicks on Route 66." From 1946, this jazzy tune is steeped in doo-wa-aahs and gallons of reverb. Move over, Johnny Mann Singers!

There's a nod to traditional Celtic favorites, "Loch Lomond" (1841), and "Danny Boy" (1913). Lots of fa-la-la-las infuse Morley's complex and tuneful "Sing We and Chant It" (circa 1595); and some way cool "tick-tocks" and "drip-drops" entertain us in Cole Porter's "Night and Day," from 1932.

Choral nuances infuse "Vita de la Mia Vita" (© 1750) from Tasso and Hawley, and the lovely "Ashokan Farewell," from 1983 by McGregor and Ungar, is sung in the wide, sweeping fashion of musicals.

There's lots more music, rendered stylishly, in this nifty compendium of a cappella songs.

Visit the group at www.montanaacappella.org.

Myra Pearce: *The Ghosts of Yellowstone*

Recorded at Tone Chaparral Studio in Nashville, produced in 2008 by Mike Noble and Royal Wade Kimes

Like many people who want to make music in a less stifling environment, Myra Pearce came to Montana after a stint in Nashville. The Washington native made a Billings ranch her home and continues to write and sing in the country-western vein.

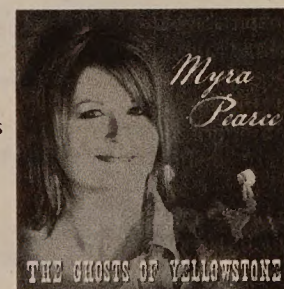
Her latest CD sports 10 songs, all but one penned by her or with co-writers (Leon Payne's solid-gold oldie "I Love You Because" is the lone exception).

Recorded in Nashville with top-notch personnel, the production is sterling. Pearce's strong, vibrant voice sails on all the tunes, sweetened with reverb. The lead-off song, "The Journey," lopes in gently; Cajun fiddle opens the tongue-in-cheek "Oops, There Goes Another Man."

"I've Got Montana," a love song to the Treasure State, is a sure-fire belt-buckle shiner on the dance floor; and tickled ivories and kickin' guitar licks accompany "Redneck Man of Mine." ("...I'm crazy about that Copenhagen, beer-drinkin', redneck man of mine").

"Goodbye, Adios" has a south-of-the-border sound. It's another humorous hip-shaker, during which our gal gives the lout the boot: "I would cuss you if I could, but my Spanish ain't that good..." She ends it with "besa me cula" — and we probably don't need a dictionary to translate that.

"Just For The Fun" is a clever tale that makes use of lots of country song roles and just a whisp of their melodies, as a heartbroken woman listens to old



Funds to honor former UM music educator Esther England

The University of Montana College of Visual and Performing Arts and School of Music recently established the Esther England Endowed Excellence in Voice Scholarship and the Esther England Endowed Vocal Enrichment Fund — both named in honor of a beloved University of Montana educator and mentor.

The scholarship will be awarded annually to a UM junior or senior voice student who plans to pursue a career in voice performance or music education, while the enrichment fund will provide financial support for activities such as workshops to bring guest artists to campus, opportunities for students to attend live opera in metropolitan venues, and to promote student participation at the National Opera Association Conference.

England retired in 2005 and was awarded the title of Professor Emerita of Music by the Montana University System Board of Regents.

Gifts may be sent to: The University of Montana Foundation, Attn: Vickie Mikelsons, PO Box 7159, Missoula, MT 59807-7159 (with an indication of which fund the gift is for).

"Summer Sun Winter Moon"

Montanans contribute to new PBS documentary

Blackfeet scholar and poet Darrell Kipp, classical music composer Rob Kapilow, and the Helena Symphony are featured in a new documentary film, "Summer Sun Winter Moon," which premiered nationwide in November on PBS.

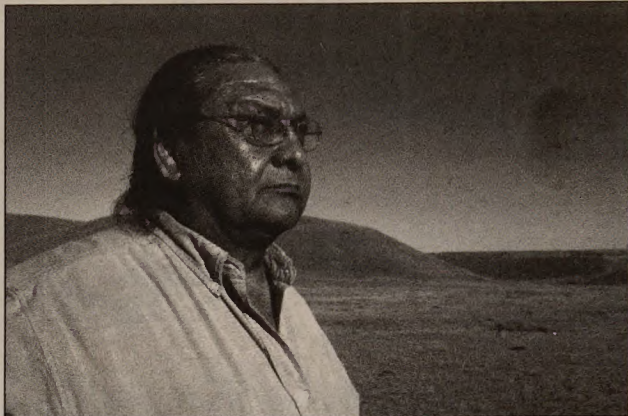
A courageous deviation from the status quo of documentary filmmaking, the film continues to earn critical acclaim as a groundswell of interest from the American viewing public has compelled more PBS affiliates nationwide to field multiple screenings of the controversy-laden documentary.

The thought-provoking documentary exposes viewers to the American Indian perspective of Lewis and Clark's legendary Corps of Discovery mission.

Kipp, the co-founder of the Nitzipuahsin Blackfeet Language Immersion School, is a poet and educator who has been laboring to salvage his native people's language from the brink of near-extinction.

In the documentary, he unexpectedly joined the Lewis and Clark Bicentennial Commission to make sure that the American Indian side of history is told. "There's nothing to celebrate here ... not for Indian people," says Kipp, referring to events planned for the celebration of the Bicentennial.

Meanwhile, quirky classical composer Kapilow traveled west from the Lincoln



Blackfeet scholar and poet Darrell Kipp collaborated with composer Rob Kapilow on "Summer Sun Winter Moon."

Center to find inspiration for a commissioned symphony about the Lewis and Clark expedition.

Kapilow was commissioned to compose a symphonic work with a specific theme: a reflection of the enduring legacy of the Lewis and Clark expedition. Ultimately, Kapilow abandoned his original intent to set the journals of Lewis and Clark to music, choosing instead to actually re-trace the journey himself as a catalyst for fresh inspiration.

Upon engaging tribal representatives in an active dialogue about how best to convey their stories, Kapilow found himself overwhelmed at the crossroads of textbook history and the tangible perspective of the American Indian.

Kapilow met Kipp and asked him to help craft a libretto that would tell the Indian side of history through the new symphony. Their "odd couple" collaboration created a provocative piece of music that connects the Blackfeet community of Browning to the rarefied air of symphony halls across the country.

Together they created a sharply alternative – and controversial – avenue of perspective: that of the indigenous storyteller's view "from the river bank, not the boat."

Executive producer Cynthia Newport and award-winning director Hugo Perez, both of illumine productions, brought the documentary to the screen. Graced with cinematography by Sundance Award-winner Gary

Griffin, and edited by Academy Award nominee Francisco Bello, the quirky tale shreds the audience's textbook version of history with equal amounts of humor and serious introspection on the part of the main characters.

The website, www.summersunwintermoon.com, also features "Jesse's Diary," an intimate look into the life of a teenage boy who resides on his native Blackfeet reservation. The video footage, shot with a camera left by the film's producers, captures the challenges Jesse DesRosier faces as a young American Indian who lives in two worlds: modern mid-America and that of his traditional heritage.

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"Indigenous Visions" part of Big Sky Film Fest

The Big Sky Documentary Film Festival, Feb. 12-21 in Missoula, will include special programming titled, "Indigenous Visions: Films by and about Native Americans," thanks, in part, to a \$10,000 grant from The Academy Foundation of the Academy of Motion Picture Arts and Sciences.

"Indigenous Visions" will feature new and historic works that convey the depth and beauty of Native American life. The program, which includes guest artists and panel discussions throughout the 10-day event, is curated by festival director Mike Steinberg, programming director Doug Hawes-Davis, filmmaker Gita Saedi Kiely, and Angelica Lawson, a professor in Native American Studies at The University of Montana.

The full slate of films and events, along with the Official Selections of the seventh annual Big Sky Documentary Film Festival will be available in early January at www.bigskyfilmfest.org.

NATIVE NEWS

COMPILED BY DYANI BINGHAM, INDIAN ARTS MARKET DEVELOPMENT MANAGER

Don Charbonneau featured artist at Browning museum

The Museum of the Plains Indian in Browning, administered by the Indian Arts and Crafts Board of the U.S. Department of the Interior, announces the exhibition "Don Charbonneau: Reflections," which opened Dec. 13 and continues through Feb. 10.

Charbonneau is a certified Peigan (Pikuni) artist and was featured twice as the Blackfeet Honored Artist of the Month at the Blackfeet Heritage Center in Browning. His original artistic products include paintings of traditional images on hides and drums.

The museum, located at the junction of U.S. Highways 2 and 89 West, is open 10 a.m.-4:30 p.m. Monday-Friday. For more information, call 406-338-2230.

Mid-Winter Fair celebrates Native art and culture

The annual Mid-Winter Fair takes place Feb. 4-6 at the Red Whip Center in Fort Belknap. The fair celebrates arts and culture while bringing fun and excitement to the mid-winter freeze.

The Fort Belknap Voc-Rehab hosts a Native art exhibit, with the vision of promoting self-sufficiency through the arts. The exhibit highlights artists from the Fort Belknap Artist Cohort and will take place at the Fort Belknap Community College Cultural Center.

Food, family, culture and art will reign as the community comes together for this annual celebration. For more information call 406-673-3793 or 406-363-8359.

CSKT launches new website, "The Rez We Live On"

Do you have questions about reservation life? Visit the innovative new website from the Confederated Salish & Kootenai Tribes: The Rez We Live On.

The website was created to dispel untruths about life on their reservation. Fun characters ask questions and other characters respond with educational and insightful answers.

Help dispel stereotypes: visit therezwe.liveon.com.

Apply now for First Peoples' Marketplace

In just a few months, July 9-11, 2010, the National Folk Festival returns to Butte.

American Indian artists are encouraged to apply for the First Peoples' Market, a unique feature of the festival. The marketplace offers the work of Montana's finest Native American artists and craftspeople, and includes both deeply traditional crafts and more contemporary artistic expressions.

Marketplace vendors are selected based on the quality, uniqueness and authenticity of their work, their connection to regional culture and the artist's relationship with his or her community.

Last year, 18 standout Native artists were featured at the First Peoples' Marketplace. Among them were stained glass/quill artist Leonda Fast Buffalo Horse (Blackfeet), painter Algie Piapot (Chippewa Cree) and traditional star quilter Annette Archdale Linder (Assiniboine), who each demonstrated and sold their work.

The deadline to apply for this show is March 31, 2010. You can learn more at the official website, www.nationalfolkfestival.com.

The theme for the festival's folklife area is "Western Crossroads – Where the Wild West Married the Industrial Revolution." The planning has begun to interpret that theme to do justice to the mining and industrial heritage of Montana and the West.

Over 120,000 passed through the festival site in 2009 and more are expected this year.

For more information, contact George Everett at geverett@mainstreetbutte.org or 406-497-6464.



Monte Yellow Bird Sr. was among 18 artists who participated in the 2009 First Peoples' Marketplace, held during the National Folk Festival in Butte.

(Photo by George Everett)

Great Falls Native American Art Show seeks artists

The Great Falls Native American Art Show is slated for March 18-21 at the Mansfield Civic Center Convention Center.

The show, established 27 years ago, is sponsored by the Great Falls Native American Art Association.

This year's event will feature more than 50 Native American artists from the Rocky Mountain and Plains regions.

In accordance with the Indian Arts and Crafts law, artists must be enrolled tribal members to participate in the show. The event will include Main, Miniature and Student Art Shows with Best of Show (first), two second place, and three Honorable Mention awards with accompanying financial awards.

The Native American Art Show also includes demonstrations, dancers, singers and drums, and a concession stand with native food will be available.

For more information contact: Sue Pate, P.O. Box 945, Great Falls, MT, 59403; 406-452-3608 or standinghorse52@yahoo.com.

Deadline approaches for Santa Fe Indian Art Market

American Indian Artists are encouraged to apply for the 2010 Santa Fe Indian Market, scheduled for Aug. 16-22, in Santa Fe, NM.

The application is available for download at the Southwest Association for Indian Arts (SWAIA) website at swaia.org. Deadline is Jan. 15, 2010.

ARTS EDUCATION

Montana students excel in Junior Duck Stamp Program

By Bob Danley

Lee Metcalf National Wildlife Refuge

A Montana student has placed first in the national Junior Duck Stamp art competition twice during the 17 years that this program has been in existence, from an overall pool of 28,000 entries. Jie Huang of Hamilton won in 1995 and Nathan Closson of Whitefish took top honors in 2002.

In 2009, another Whitefish student, Caitlin Sterchi, placed fourth in the nation after winning Montana's Best of Show award – certainly a great accomplishment.

So what is this program in which Montana students have experienced such great success and exhibited such creativity and skill sets?

The Junior Duck Stamp Program (www.fws.gov/juniorduck) is an active, participatory art and science program designed to teach wetlands habitat and waterfowl conservation to students in kindergarten through high school enrolled in private, public or home schools. The program ultimately guides and directs students, using scientific and wildlife observation principles, to draw or paint a waterfowl species in appropriate habitat.

At heart, the program provides an opportunity for students to learn science and artistically express their knowledge of the beauty, diversity, and the interdependence of wildlife. This non-traditional pairing of subjects brings new interest to both the sciences and the arts while connecting children with nature.

Student entries are grouped and judged according to grade level: Group I: K-3; Group II: 4-6; Group III: 7-9; and Group IV, 10-12. Three first-, second- and third-place entries are selected for each group. Judges then select a "Best of Show" from the 12 first-place winners, regardless of their grade group.

Each state or territory Best of Show is then submitted to the Duck Stamp Office and entered into the national Junior Duck Stamp Contest. The first-place design from the na-



Whitefish student Caitlin Sterchi took Best of Show in Montana and placed fourth in the national Junior Duck Stamp competition with her painting of a family of Canada geese.

tional contest is used to create a Junior Duck Stamp for the following year.

Junior Duck Stamps are sold by the U.S. Postal Service and Amplex Corporation consignees for \$5 per stamp. Proceeds support conservation education, and provide awards and scholarships for the students, teachers, and schools that participate in the program. About 28,000 students from across the country entered the contest in 2009.

Sam Hamilton, director of the U.S. Fish and Wildlife Service, sums up the value of the Junior Duck Stamp Program: "At a time when children are increasingly overscheduled and overwhelmed with electronic gadgets and media, the Junior Duck Stamp

program helps them discover the value and joy in exploring their natural world."

To participate, Montana students must submit one entry by the deadline of March 15, 2010. The image must be of a live, native North American duck species, and must measure 9-by-12 inches in a horizontal layout.

Entries cannot be matted, drawn with a border, signed, initialed or lettered; and no computer-generated images, photographs or copies or tracings of published art are allowed.

Entries should be mailed to Lee Metcalf National Wildlife Refuge, 4567 Wildfowl Lane, Stevensville, MT 59870. For information, call or email Bob Danley at 406-777-5552, ext. 203, or Bob_Danley@fws.gov.

Loan assistance available for music and art educators

Art and music education were among the 10 education fields recently identified as facing critical teacher shortages in Montana.

The Montana Board of Public Education has adopted recommendations from the Office of Public Instruction, identifying education fields facing critical teacher shortages. Teachers who work in schools that are impacted by educator shortages may now apply for up to \$3,000 in student loan assistance for up to four years.

The program is targeted at schools facing rural isolation, economic disadvantage and low student achievement.

To qualify for loan assistance, an educator must be:

- **A full-time educator** holding a valid educator license with an endorsement in an impacted subject area or a licensed professional providing services to students in a school district, an education cooperative, the Montana School for the Deaf and Blind, the Montana Youth Challenge Program or a state youth correctional facility.

- **Teaching in an impacted school.** These schools tend to be rural and isolated, have a higher percentage of economically disadvantaged students, and/or have greater challenges in closing the achievement gap. A list of qualifying schools is available at: opi.mt.gov/PDF/Supt/Impacted_School_Score.pdf.

- **Teaching in an impacted academic area.** In addition to Music and Art, these areas are Career and Technical Education, Special Education, Mathematics, Speech/Language Pathologist, Science, World Languages, School Counselor and Library Media.

The Quality Educator Loan Assistance Program is administered by the Montana Guaranteed Student Loan Program; for details call 800-537-7508.

Report shows correlation between arts education and graduation

A new report, "Staying in School: Arts Education and New York City Graduation Rates," takes the first-ever look at the relationship between school-based arts education and high school graduation rates in New York City public schools.

The findings, based on data collected by the New York City Department of Education (DOE), strongly suggest that the arts play a key role in keeping students in high school and graduating on time.

Analyzing data from more than 200 New York City schools over a two-year period, this report shows that schools in the top third in graduation rates offered their students the most access to arts education and the most resources that support arts education. Schools in the bottom third in graduation rates consistently offer the least access and fewest resources.

Download the complete report at www.cae-nyc.org/staying-in-school/arts-and-graduation-report.

We can help you

Spark Creativity

Inspire Innovation

Ignite Imagination

in your classroom with high quality arts learning

www.art.mt.gov

Bring a professional artist to your school.

Teaching artists are available to work with your students for a single day or as long as two years.

Hands-on workshops help to achieve the MT Board of Public Education's Content Standards for Arts.

The MT Art Council's Artist Registry is a listing of Montana teaching artists who are available to work in schools and communities. They are excellent representatives of their artistic disciplines who enjoy sharing their ideas and expertise in the creative process. Check them out at www.art.mt.gov. Click on "Artist Registry."

Find out more about grants to help bring an artist to your school: www.art.mt.gov/schools/schools_aiscguidelines.asp. Deadlines are on-going.

Montana Arts Council, Arts Education hotline 1-800-282-3092
Beck McLaughlin, Education Director | bemclaughlin@mt.gov

ARTS EDUCATION

New instruments come to Lincoln School

By Alana Listoe
Reprinted with permission
From the *Helena Independent Record*,
Nov. 25, 2009

The sound coming from the music room at Lincoln School is clearer than it was a few weeks ago.

Some student musicians in the school's bands are playing new instruments thanks to the effort of music teacher and band director Holly Dybsetter, who successfully applied for a grant from the Mr. Holland's Opus foundation.

The \$10,000 grant allowed the school to purchase 12 new instruments for the students to use: a baritone saxophone, a bass clarinet, three clarinets, four trumpets and three alto saxophones.

Since Dybsetter took over as head of the music program three years ago, participation has doubled. That meant there were no instruments for the 13 new fifth-graders who wanted to join the band this year.

Now Angela Krier, an eighth-grader, plays the new bass clarinet. "The new one doesn't sound as muffled, so it's easier to play," she said.

Annah Gardener, 16, played on an old clarinet until this year. "The new one is good quality and the sound is clearer," she said.

Mr. Holland's Opus Foundation recognizes that music programs across the country have lost vital funding and are unable to purchase new instruments.

Dybsetter said there's only enough money in the Lincoln School budget to repair old instruments, and money has rarely been allocated for new instruments.

"Learning music in school is a way to engage kids and give them something that makes them better students and better



Lincoln students tune up their new instruments. (Photo by Eliza Wiley, courtesy of the *Helena Independent Record*)

people," said Felice Mancini, executive director of the foundation. "They deserve every tool available to help them receive a quality education, and we want to ensure that music is in that toolbox."

Robby Gehring, 13, plays the alto saxophone. He enjoys practicing and performing and is even more enthusiastic with the new instruments.

"With practice you get to know where you are going and where you need improvement,"

Gehring said. "With performing you get to experience the thrill of getting to go out and show everybody what you can do."

Dybsetter says receiving the grant shows her students that even though they come from a small rural school they can put forth the effort and receive grants and scholarships.

"I'm excited my students will be able to make music without worrying about their instruments breaking, my band will be able to grow, and I will not have to worry about having enough instruments for all my students."

About Mr. Holland's Opus Foundation

The Mr. Holland's Opus Foundation donates new and refurbished musical instruments to under-served schools, community music programs and individual students nationwide. The grants are an effort to give youngsters the many benefits of music education, help them to be better students and inspire creativity and expression through playing music.

The organization was inspired by the 1995 motion picture, "Mr. Holland's Opus," and founded by Michael Kamen, who composed the music for the movie and many others. In the past 12 years, new and refurbished instruments with a value of approximately \$10 million have been donated to 1,025 school and community music programs across the country.

For more information, go to www.mhopus.org.

New book explores neuroscience and the arts

The Dana Foundation recently released *Neuroeducation: Learning, Arts, and the Brain*, its newest free education resource. The book, the culmination of a summit sponsored by The Johns Hopkins University School of Education's Neuro-Education Initiative, focuses on the convergence of neuroscientific research and teaching and learning, with an emphasis on the arts.

In *Neuroeducation: Learning, Arts, and the Brain*, education and brain experts discuss their experiences and challenges, and explore potential next steps to allow for the crossover from classroom to lab and lab to classroom.

The book is available online at www.dana.org. To request a free hard copy, email jgoldberg@dana.org. Please include your institutional and mailing information.

Two Eagle River students learn to make portraits

The primary goal of A VOICE (Art Vision and Outreach In Community Education) is to foster excitement and confidence in youth who, due to their economic standing, may not otherwise have this opportunity. Central to A VOICE is "Our Community Record Two Eagle River School," a collaborative project between photographer David J. Spear and Two Eagle River School in Pablo, a tribal middle and high school serving Native American students living on the Flathead Reservation.

Through storytelling and photographic studies, "Our Community Record" seeks to teach students to explore and document their community, culture and history. This learning process broadens student interest in their surroundings, builds self-esteem, encourages creative expression through the arts and prepares them for higher education.

For eight years, "Our Community Record" has engaged students in camera work, including portraiture and self-portraiture.

In the beginning, says Spear, students are reluctant or shy about making portraits. "By introducing them to other photographers' portrait work and discussing meaning, intent and how a person might want to be seen in their portrait, their reluctance seems to slip away and they become very engaged in this process."

The portrait work by students from the project is put together each year and shown to the entire school community at Two Eagle's Art Slam celebration.

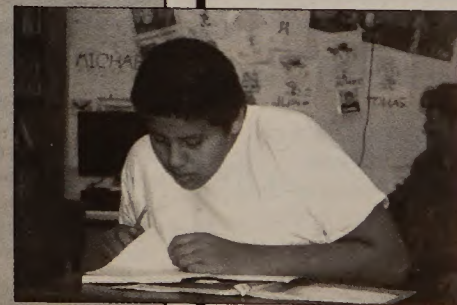


Images from "Our Community Record"

Above: Portrait of Chauncey by Nate Drennan. When Chauncey edited the portraits made of him he decided he liked this better than ones where he was looking at the camera.

Left: Portrait of Alicia by Taylor Mullaney. Alicia decided to be portrayed in her jacket with the hood up because she said this how she wanted to be seen on this day.

Right: Portrait of Chauncey by Nate Drennan. When Chauncey edited the portraits made of him he decided he liked this better than ones where he was looking at the camera.



GOVERNOR'S ARTS AWARDS

Pat Williams: A tireless defender of the arts

Pat Williams, who served Montana as its U.S. Congressman for nine terms, from 1979-1997, is well known for his staunch advocacy to save the National Endowment for the Arts during the early 1990s, a full generation ago.

During his years in office, Williams was a member of the committees on Budget, Natural Resources, Education and Labor, and Agriculture. Within Education and Labor he chaired the committees on Post-secondary Education and Labor Management.

As a Deputy Whip of the U.S. House of Representatives, Williams had legislative process jurisdiction over bills affecting workplace legislation. During his tenure in office, he was also active on behalf of education, libraries, Native American tribal sovereignty, wilderness protection, environmental integrity for western states, and the National Endowments for the Arts and for the Humanities.

When the National Endowment for the Arts came under attack for subsidizing what some legislators considered sexually explicit art, Williams led the fight to save the agency.

"As long as the federal government can support the arts without interfering with their content, government can indeed play a meaningful part in trying to encourage the arts," Williams told *The New York Times*. "The genius of the NEA has been that the peer-review panels, made up of local folks, chose art and artists by using criteria based upon quality and excellence, never touching subject matter."

"He was a tireless and fearless supporter of the arts," reports John Frohnmayer, who served as chairman of the National Endowment for the Arts during that tumultuous era. "He risked his political career in doing so."

Frohnmayer recalls that Williams "called

out the congressional critics of the Endowment for their duplicity and moral posturing." He also threatened to prevent adjournment of Congress until the Endowment's Reauthorization Bill was considered, and worked tirelessly to craft language that allowed the Endowment to continue to serve the country."

"How could one ask for a better champion for the arts?" Frohnmayer asks.

A Butte native, Williams has referred to artists as society's "canaries in the mines," pointing to the artist's ability to portend and depict our condition as a society.

Thanks to the legislator's monumental efforts to save the NEA, Montana organizations still benefit from direct endowment grants or re-grant funds managed by the Montana Arts Council.

From 1998-2008, more than \$9 million in grant funds have directly benefited Montana. This

money serves three out of every five Montana towns, and reaches into every single county.

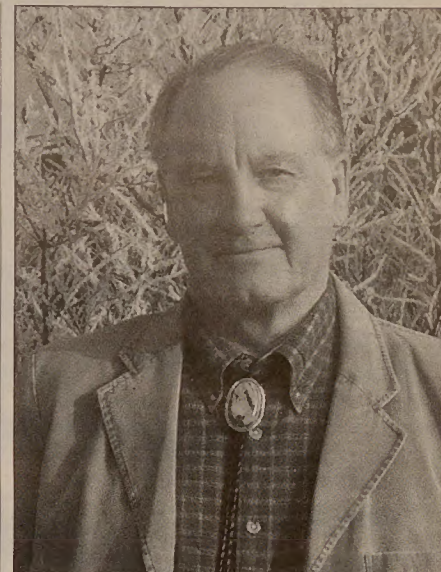
Missoula resident Sue Talbot, a Governor's Arts Award recipient and former chairman of the Montana Arts Council who has also been an indefatigable arts advocate, recalls visiting the legislator in Washington, DC.:

"After a few minutes talking about Montana news we would always switch to the subject of the arts in Montana. It was gratifying to know that Pat had a genuine desire to support the arts for everyone. . . . He believed that state or federal support should supplement individual and corporate donations for the small town art museum and the tour groups who present in rural areas, as well as the larger institutions in major Montana cities.

"His battles for the National Endowment for the Arts must have been personally taxing, but the reward was a success that has benefit-

"His battles for the National Endowment for the Arts must have been personally taxing, but the reward was a success that has benefited not just Montana, but our entire country."

— Arts advocate Sue Talbot



Pat Williams
(Photo courtesy of The University of Montana)

ed not just Montana but our entire country."

Williams is an educator by profession and after leaving Congress he resumed his career at The University of Montana where he teaches courses in environmental studies, history and political science, and remains active in several organizations that benefit Montanans. His wife, Carol, is the Minority Leader of the Montana State Senate — the first woman to serve in that position.

David Nelson, the first executive director of the Montana Arts Council, remembers his early treks to the nation's capital, when he would meet with Sen. Mike Mansfield — also a strong proponent of federal funding for the arts who helped establish the NEA during the Kennedy administration — and his later meetings with Williams.

Nelson predicts, "Mansfield's role as a creator, Williams's as defender will be in the history books, with the tag line: 'It takes uncompromising integrity and courageous leadership to preserve the endowment — much of which was found in Montana.'"

Donna Forbes (from page 5)

By 1996, when the center closed for construction, there were 15 paid staff and the budget was in excess of \$700,000.

Throughout her career as director, Forbes was actively involved with the American Association of Museums, the Art Museum Association of America, the Western States Arts Federation, and the Montana Art Gallery Directors Association. During the 1990s she served on the board of the American Federation of the Arts, and she was among the first museum professionals to complete the prestigious Museum Management Institute program at the University of California, Berkeley.

Museum administrators across Montana say she provided inspiration and leadership to them. "Donna Forbes has been the single most influential person in shaping and professionalizing the museum field in Montana," writes Liz Gans, former director of the Holter

"Few Montanans have made such a far-reaching and lasting contribution to the artistic culture of the state."

— Visual artist and former YAM Curator Gordon McConnell

Museum in Helena.

Laura Millin, director of the Missoula Art Museum, says that when she assumed that post in 1990, "I immediately sought Donna out as a mentor. After all, she had blazed the trail for contemporary art in Montana." Looking back at a success-

ful capital campaign and expansion of the Missoula museum, "I can honestly say that Donna Forbes paved the way for my success," adds Millin.

Forbes had a close friendship with her great teacher and mentor, the painter and rancher, Isabelle Johnson, and became friends with Johnson's Montana modernist compatriots: Bill Stockton, Edith Freeman, Lyndon Pomeroy, Jessie Wilber, Frances Senska, Bob and Gennie DeWeese, and Rudy and Lela Autio.

During her tenure, the art center became the first museum in Montana to actively col-

lect the works of the state's leading contemporary artists. "The Montana Collection" encompassed works by both the older generation, and younger artists, such as Theodore Waddell, Russell Chatham, Deborah Butterfield and Jaune Quick-to-See Smith.

Bob Durden, curator of art at Paris Gibson Square in Great Falls, notes that "in a state rife with a history of exporting its best resources, Donna Forbes' work, power and influence assured that an art legacy did not go the way of gold, silver, copper and coal."

The collection's breadth and vision captured the imagination of the late Billings philanthropist Miriam Sample, who contributed more than \$500,000 to acquisitions, publications, and an innovative series of television PSAs on the artists in the collection.

"I see Donna Forbes as a transformational leader, a cultural missionary, a keenly sensitive, intelligent, and ever-curious human being — wide awake, idealistic, humane, and pragmatic — a serious dreamer," writes artist Gordon McConnell, a former assistant director and curator at the Yellowstone Art Museum. "Few Montanans have made such a far-reaching and lasting contribution to the artistic culture of the state."

Nonprofit stories sought for book project

Montana author Martha Joh Reeder-Kearns is scheduling interviews with nonprofit organizations, philanthropists and beneficiaries for her philanthropy book project, *Embrace Giving*.

Spurred by the economy's dramatic impact on nonprofit organizations and those they serve, Kearns intends for this book to fill the void between academic books about philanthropy and addressing the need for mainstream America to understand the full spectrum of who actually gives and the real life affects of "giving." A portion of book sales will be distributed to nonprofit organizations highlighted in the book.

Reeder-Kearns is an adjunct professor at Montana State University who has worked extensively in the nonprofit sector, and is entering her 12th year as executive director for the Turner Youth Initiative — Gateway Youth Group in Bozeman.

Those interested in submitting a story for possible inclusion in the book can email mjreeder-kearns@heart-of-the-matter.com or visit the website heart-of-the-matter.com.

Governor's Arts Awards Ceremony: 2-3 p.m. Jan. 22 in the Old Supreme Court Chambers of the Capitol in Helena, followed by a reception 3-5 p.m. in the Rotunda

Amy Ragsdale: Making dance relevant

"I think that dance has the possibility of expressing the ineffable; of reaching a subconscious level that circumvents the rational, logical, word-oriented mind," says choreographer Amy Ragsdale.

The longtime University of Montana dance professor and founder of Headwaters Dance Company and its predecessor, The Montana Transport Company (Mo-Trans), moved to Montana in 1988 from her native New York City, where she had danced with several contemporary troupes. As a dancer and teacher, she has performed and taught throughout the United States and around the world.

She found abundant challenges, as well as inspiration, in moving to Montana, where many audiences had little exposure to contemporary dance. In response, she began to make works that were more theatrical and accessible, striving to make dances "that move the viewer emotionally or intellectually, as well as kinesthetically."

As she explored choreography, she found herself inspired by the famous choreographer Bill T. Jones, with whom she had studied during graduate

school at Wesleyan University in Connecticut (she earned her undergraduate degree from Harvard-Radcliffe College in Cambridge, CT) and danced with in New York City.

"It was his orientation toward making political work, and work that drew from his personal experience, that shifted my view of choreography from being purely a fun exercise in inventing movement toward being a way to express other kinds of content," she writes. "I began to use choreography as a way to explore social and political issues that mattered to me, as well as to explore my own personal experience of the world and interpersonal relationships."

Juliette Crump, dance professor emeritus

"Amy Ragsdale is hugely responsible for the high quality dance, the strong community of support and the fertile ground that now exists for dance in Montana."

**— Michele Antonioli,
Associate Professor of Dance,
The University of Montana**

at UM, describes her colleague as "a beautiful dancer whose many performances over the years have mesmerized and intrigued me for their clarity of expression and daring technique."

After founding Headwaters Dance Company in 2004, Ragsdale embarked upon an ambitious project: "The Montana Suite," a compilation of four dances, created by four nationally known choreographers and inspired by four Montana landscapes — the Boulder Batholith, the Hi-Line, the Rocky Mountain Front and the southeastern corner of the state.

Each choreographer spent a week to 10 days in their assigned region, touring, meeting locals, and reading fiction and non-fiction about the place. Then they created a 20-minute dance based on their impressions, in collaboration with a Montana-based composer.

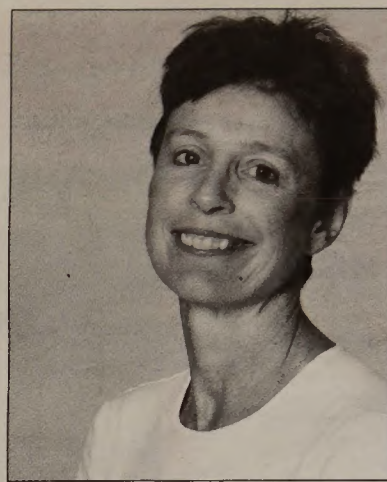
The epic "movement anthology" was four years in the making and premieres Feb. 5-7 in Missoula. After touring Montana, the suite will be performed regionally and nationally. According to Crump, the

project exemplifies how Ragsdale "is always looking for ways to connect her dance to Montana communities and to relevant issues for Montanans."

Ragsdale has made her mark as a teacher too, having received the Outstanding Teacher Award from the School of Fine Arts, and the Outstanding Faculty Award from The University of Montana. She headed the dance program from 1988-2000.

"When I was a student majoring in dance, we used to joke that when we grew up we wanted to be Amy Ragsdale," writes Lindsay Gilmour, now an assistant professor of theater arts at Ithaca College in New York.

"She was the perfect combination for us:



Amy Ragsdale (Photo by Terry Cyr)

an inspiring teacher, a great choreographer, a beautiful dancer, a director of a dance company ... For us, Amy embodied our hopes and dreams. She made it seem possible to pursue what it was we all loved."

Her teaching has taken her to dance studios and schools around the world. She spent 1992 teaching modern dance at art schools in Bali, Java, Sumatra and Indonesia, and has also taught in South Korea, Spain and Martinique.

Ragsdale is also credited with developing a vigorous, adventuresome dance community in Missoula. "She has always been willing to reach out to other organizations and artists in her pursuit of high quality art in our world," says Michele Antonioli, an associate professor of dance at UM. Antonioli praises both Ragsdale's "stunning collaborative pieces" and her site-specific works for broadening awareness and appreciation of modern dance in the state.

"Guest choreographers of national fame have come here and remarked about the amazing fact that great modern dance existed in the outback of western Montana," says Antonioli.

"Amy Ragsdale is hugely responsible for the high quality dance, the strong community of support and the fertile ground that now exist for dance to continue to evolve and grow in Montana," she adds.

Kelly Roberti: An adventuresome, unique jazz artist

The *L.A. Reader* describes Bozeman jazz musician Kelly Roberti as an "earthy and meticulous bassist ... an heir apparent to the late Charles Mingus."

High praise for an artist whose roots dive deeply in Montana soil. Roberti was raised in Bozeman by a family of music teachers and performers, and steeped in all musical genres as a child.

He played his first gig at age 11 and has gone on to tour with legends in the jazz, rock and world music, including Arnett Cobb, Eddie Harris, Peter Gabriel, Freddie Hubbard and Tommy Flanagan. Along the way, he's performed at nearly every major venue, both clubs and festivals, on five continents.

During the late 80s, Roberti organized

tours throughout the U.S., and also hired well-known recording artists to tour with his NRE trio, comprised of Roberti on bass, Bob Nell on piano and Brad Edwards on drums. He has recorded over 50 albums with some of the greatest jazz musicians in the world and currently tours with David Murray, the renowned jazz saxophonist and bass clarinetist.

Murray, who first discovered Roberti in the 1980s, recalls, "Touring the U.S. at the time was something that traveling salesmen did in more frequency than jazz artists. Kelly ... creatively put many legendary musicians to work in front of real jazz audiences in Montana and spanning the country. This is unheard of today and, truthfully, it was then."

Pianist and MSU music professor Eric

Funk describes Roberti as "an adventurous musician. As a composer and performer, he is extremely forward-looking and unique."

The musician "stands among his colleagues as a seasoned, authentic jazz artist who has occupied the world's stages with the legends," Funk adds. "He is a true treasure to Montana."

As a teacher and performer, Roberti is credited with inspiring generations of Montana musicians. "He teaches and mentors young musicians and is compelled to wield honesty into the mix of their musical training," says Funk.

He's also brought master musicians to the state, including Murray, Don Pullen and Emily Remler, and paired them with locals, both in workshops and performances.

"The essence of this American music is passed on through the unique mentoring of player to player in live performance," writes jazz artist M.J. Williams. "Kelly

made this possible for many Montana players through his persistent networking and his belief that great music can happen here too."

He's also helped introduce Montanans to jazz, beginning in 1982 when he helped found the Bozeman Blues and Jazz Society. He continued producing jazz performances over the next two decades, organizing more than 100 memorable performances by some of the greatest figures in jazz, including Nat Adderley, Eddie Harris, Tommy Flanagan, Ray Brown, Woody Shaw, Arnett Cobb and

David "Fathead" Newman.

"Kelly was able to introduce to Montana the sounds of these great artists — sadly now mostly passed on — and in the process make himself known as an outstanding bassist and composer," says one of the society's co-founders, Ray Pratt, professor emeritus of political science at Montana State University.

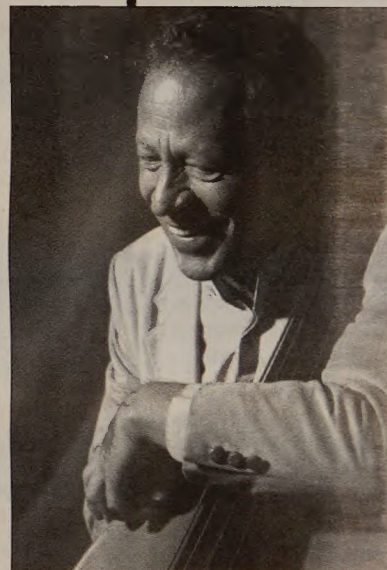
"I can think of no single person I have known who knows more about jazz ...," Pratt adds. "He has lived the music and lived and performed it with some of its greatest practitioners."

"Jazz with Kelly Roberti," a summer series launched at the Bozeman Public Library in 2008, has helped infect a younger generation with a passion for jazz, and reintroduce the genre to others.

The free series started as five programs aimed at highlighting the influence of jazz in Bozeman and showcasing local musicians. It evolved into "a must-see, nine-part series replete with many incredibly talented musicians donating their time, educational interviews conducted by Kelly himself, real-life musician stories from the road, riveting jam sessions, and soulful music all made available to the young and old of our community," says Paula Beswick, the library's foundation director.

She lauds Roberti for "his dedication, skill, and ability to bring the community together under the umbrella of music."

"True music is an indefinable communication. It is physics, philosophy, history, mathematics and, to me, a big dose of romance," says Roberti. "I want to give to it what I have been given. I want to contribute to the tradition, the true human condition and to the next generation."



Kelly Roberti
(Photo by Deirdre Eitel)

Kevin Red Star focus of film

Famed Crow artist and Montana Arts Council member Kevin Red Star is the focus of a new documentary short, produced by Earth Magic Media.

"From the Spirit: Kevin Red Star" was nominated for Best Short Documentary at the American Indian Film Festival in San Francisco and is tentatively scheduled for broadcast on BRAVO! in March.

ARTS CALENDAR – JANUARY/FEBRUARY

Anaconda

February 7

Chocolate, Wine and Cheese Tasting - 2-4 p.m., Hearst Free Library, 406-563-6932

February 12-13

Chocolatefest - Copper Village Museum and Arts Center, 406-563-2422

February 27

Anaconda Live: Circus Ingonitus - 7:30 p.m., Washoe Theater, 406-563-2606

Big Sky

January 10

Peggy Dicken Schwer Memorial Concert Series: DuoSolo - 5:30 p.m., Summit Hotel, 406-995-2742

January 28

Peggy Dicken Schwer Memorial Concert Series: Montana Skies - 5:30 p.m., Half Moon Saloon, 406-995-2742

February 28

Peggy Dicken Schwer Memorial Concert Series: Anne and Pete Sibley - 5:30 p.m., Half Moon Saloon, 406-995-2742

Bigfork

February 10

Champagne, Chocolate and You - 5-7 p.m., La Provence, 406-837-2085

Billings

January 6

"Annie" - 7:30 p.m., Alberta Bair Theater, 406-256-6052

January 6-9, 13-16, 22-23

Page to Stage One-Act Play Festival - Venture Theatre, 406-591-9535

January 8-10, 14-17, 21-23

"Greater Tuna" - Billings Studio Theatre, 406-248-1141

January 10, February 14

Shall We Dance? - 4-7 p.m., Shrine Auditorium, 406-259-4384

January 12

Mayhem Poets - 9:30 a.m. and 12:30 p.m., Alberta Bair Theater, 406-256-6052

January 19

Super Scientific Circus - 9:30 a.m. and 12:30 p.m., Alberta Bair Theater, 406-256-6052

January 23

Billings Symphony Family Concert: "Pecos Bill" - 11 a.m. and 12:30 p.m., Alberta Bair Theater, 406-256-6052

January 24

Yellowstone Chamber Players - 3 p.m., Yellowstone Art Museum, 406-248-2832

January 28

"Stellaluna" - 9:30 a.m. and 12:30 p.m., Alberta Bair Theater, 406-256-6052

January 29

"Jesus Christ Superstar" - 7:30 p.m., MetraPark Arena, 406-256-2422

January 30

A Night of Wine and Roses - 7 p.m., Billings Depot, Soroptimist International of Billings, 406-294-1948
International Guitar Night - 7:30 p.m., Alberta Bair Theater, 406-256-6052

February 2

"Rocket and the Queen of Dreams" - 9:30 a.m. and 12:30 p.m., Alberta Bair Theater, 406-256-6052

February 5

Artwalk - 5-9 p.m., downtown, 406-259-6563

February 5-7, 11-14, 18-21

"Hotel Paradiso" - Billings Studio Theatre, 406-248-1141

February 13

"Leading Ladies" - 7:30 p.m., Alberta Bair Theater, Montana Repertory Theatre, 406-256-6052

February 18

Lecture: "Women in the West: Subversion of the Romantic Ideal" - noon-1 p.m., Western Heritage Center, 406-256-6809

February 20

Billings Symphony: Celtic Evening with Christopher Layer - 7:30 p.m., Alberta Bair Theater, 406-256-3610

February 26

The Kevin Locke Native Dance Ensemble - 7:30 p.m., Alberta Bair Theater, 406-256-6052

February 28

Yellowstone Chamber Players - 3 p.m., Cisel Hall, MSU-Billings, 406-248-2832

Bozeman

January 9

Metropolitan Opera Series: "Der Rosenkavalier" - 11 a.m., Gallatin Mall Cinema, 406-586-4515

January 15, 21-22, 29-30

One-Acts Festival - 8 p.m., Equinox Theatre, 406-587-0737



Montana Repertory Theatre stages "Leading Ladies," a comedy by Ken Ludwig. The production – a tale of mistaken identities (not to mention cross-dressing), human foibles, and loves lost and found – premieres in Missoula, and then travels to Billings, Butte, Great Falls, Helena, Lewistown and Plains.

January 16

Metropolitan Opera Series: "Carmen" - 11 a.m., Gallatin Mall Cinema, 406-586-4515

January 21, February 25

Equinox Comedy Death Match - 8 p.m., Equinox Theatre, 406-587-0737

January 22-24

Wintergreen Contra Dance Weekend - Emerson Center, 406-586-4123

January 23, 30, February 6, 13, 20

"Pippi Longstocking" - 2 p.m., Equinox Theatre, 406-587-0737

January 29

Adams Foundation Piano Series featuring James Tocco - 7:30 p.m., MSU Reynolds Recital Hall, 406-585-9774

January 31

Broadway in Bozeman: "Jesus Christ Superstar" - 2 p.m., MSU Brick Breeden Fieldhouse, 406-994-2287

February 5-7

Antique Fair - Gallatin County Fairgrounds, 406-586-5033

February 5-7, 12-14, 19-21

"On Golden Pond" - Ellen Theatre, 406-585-5885

February 6-7

Bozeman Symphony: Mostly Mozart - Willson Auditorium, 406-585-9774

February 6

Metropolitan Opera Series: "Simon Boccanegra" - 11 a.m., Gallatin Mall Cinema, 406-586-4515

February 12-14

Wild West Winterfest - Gallatin County Fairgrounds, 406-582-3270

February 13

Bozeman Symphony: A Star-Spangled Symphony - 10:30 a.m. and 1 p.m., Willson Auditorium, 406-585-9774

February 14

Spontaneous Combustibles Valentine's Day Show - 8 p.m., Equinox Theatre, 406-587-0737

February 15

Broadway in Bozeman: "Avenue Q" - 7 p.m., MSU Brick Breeden Fieldhouse, 406-994-2287

February 19-20, 26-27

"The Queen of Bakersfield and Other Tales of Dust and Moonlight" - 8 p.m., Equinox Theatre, 406-587-0737

February 26-28

Muir String Quartet - Hope Lutheran Church, 406-587-8183

February 27

John Jorgenson Quintet - 8 p.m., Ellen Theatre, 406-585-5885

Butte

January 12

"The Wedding Singer" - 8 p.m., Mother Lode Theatre, Butte Center for the Performing Arts, 406-723-3602

February 6

Butte Community Concert: New Shanghai Circus - 8 p.m., Mother Lode Theatre, 406-723-3602

February 12

"Leading Ladies" - 8 p.m., Mother Lode Theatre, Butte Center for the Performing Arts, Montana Repertory Theatre, 406-723-3602

February 20

Chinese Lunar New Year Parade - 3 p.m., Uptown, 406-723-3231

Charlo

January 13

Ninepipe Arts Group Valentine's Party: "Food and Kitchen Art, ala Carte" - 7 p.m., Leon Community Club House, 406-644-2311

Chinook

January 15

David Walburn - 7 p.m., High School, Northeastern Arts Network, 406-488-3845

February 5-7

Western Heritage Gathering - Chinook High School Auditorium, 406-353-2383

Conrad

January 30

Wine and Food Festival - 7-9 p.m., Pondera Golf Club, 406-278-7843

Dillon

January 7

The Rhythm Angels - 7:30 p.m., Beier Auditorium, UMW, Southwest Montana Arts Council, 406-683-7772

Eureka

January 29

Rhythm Angels - 7 p.m., Lincoln County High School Auditorium, Sunburst Foundation, 406-297-0197

February 23

Lecture: "Montanarama" - 7 p.m., Lincoln County High School Auditorium, 406-243-6022

February 26

Sarah's Tin Lizzy and Jessica Kilroy - 7 p.m., Lincoln County High School Auditorium, Sunburst Foundation, 406-297-0197

Fort Benton

January 13

Chinook Winds - 7 p.m., elementary auditorium, Chouteau County Performing Arts, 406-622-5166

February 3

Foothills Brass Quintet - 7 p.m., elementary auditorium, Chouteau County Performing Arts, 406-622-5166

Glasgow

January 12

David Walburn - 7 p.m., High School, Northeastern Arts Network, 406-488-3845 or 489-4304

February 14

"I Love You, You're Perfect, Now Change" - 5 p.m., Cottonwood Inn, Fort Peck Fine Arts Council, 406-228-9216

Great Falls

January 12

Great Falls Community Concert: Daniel Rodriguez - 7:30 p.m., Mansfield Theater, 406-455-8514

January 14, February 11

Front Range Writers Poetry and Prose Reading - 7 p.m., Hastings Books Hard Back Cafe, 406-799-5321

January 14, 21, 28, February 4, 11, 18

Winter Film Festival: "Through Native Eyes" - 4 and 7 p.m., Lewis and Clark Interpretive Center, 406-727-8733

January 16

Great Falls Symphony Gala featuring Steve March Tormé - 6 p.m., Civic Center Convention Center, 406-453-4102

January 23

Great Falls Symphony: "Symphony on a French Mountain Air" - 7:30 p.m., Mansfield Center for the Performing Arts, 406-453-4102

January 28

Broadway in Great Falls: "Jesus Christ Superstar" - 7:30 p.m., Mansfield Theater, 406-455-8514

January 29

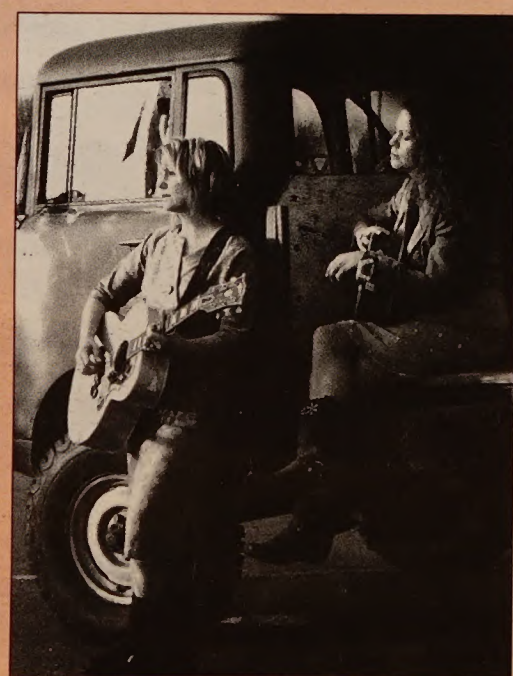
Margarita Meltdown - 5:30 p.m.-midnight, Montana ExpoPark, Eagle Mount, 406-454-1449

January 31

Chinook Winds "Anton Reicha" - 2 p.m., First Congregational/Christ United Methodist Church, 406-453-4102

February 2

Chinook Winds "Anton Reicha" - 7:30 p.m., C.M. Russell Museum, 406-453-4102



The Rhythm Angels, featuring Celeste Krenz and Rebecca Folsom, perform in Dillon, Eureka, Polson and Seeley Lake.

Digital players available from Montana Talking Book Library

The Montana Talking Book Library (MTBL) recently rolled out its new digital talking book services.

According to law, the first patrons to receive the new digital players are men and women who served in the United States Military. Once all interested veterans have received their players, other digital players will be distributed to MTBL patrons.

The goal of the program, sponsored by the National Library Service for the Blind and Physically Handicapped, is to make the digital format the backbone of the library's talking book program, giving patrons new machines on which to play digital books that are available for free from their local Talking Book Libraries.

The Montana Talking Book Library, a division of the Montana State Library, offers alternative reading materials for nearly 3,000 Montana citizens who have visual, physical, or reading challenges that prevent them from reading standard print.

For more information, visit msl.mt.gov.

ARTS CALENDAR — JANUARY/FEBRUARY

February 6

Night of Art and Opera
- 5:30-10 p.m., Meadow
Lark Country Club,
Paris Gibson Square
Museum, 406-727-8255

February 11

Great Falls Community
Concert: "Leading
Ladies" - 7:30 p.m.,
Mansfield Theater,
Montana Repertory
Theater, 406-455-8514

February 13

Chocolat Noir - 6:30-
10 p.m., Children's
Museum of Montana,
406-452-6661

February 17

Broadway in Great Falls:
"Annie" - 7:30 p.m.,
Mansfield Theater,
406-455-8514

February 22

Cascade of Talent
- 7 p.m., Mansfield
Theater, 406-750-8852

February 25

Reading: Frank X.
Walker, "When Winter
Come" - 7-8 p.m., Lewis
and Clark Interpretive
Center, 406-727-8733

February 27

Great Falls Symphony:
"Marimba Magic"
- 7:30 p.m., Mansfield
Center for the Perform-
ing Arts, 406-453-4102

Hamilton

January 23

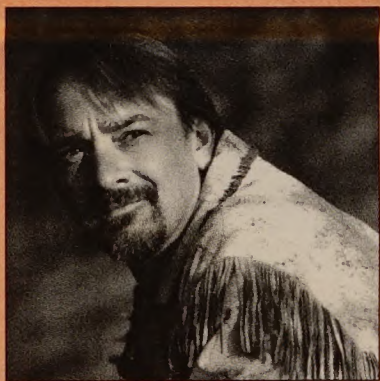
Snow Day - noon-3 p.m., Daly Mansion, 406-
363-6004, ext. 3

January 29

Billy Jonas - 7:30 p.m., Hamilton Performing Arts
Center, 406-363-7946 ext. 111

February 13

Enchanted Evening - 7:30 p.m., Daly Mansion,
406-363-6004, ext. 3
Kyle Shobe and the Walk'em Boys - 6 p.m.,
Eagles Lodge, 406-370-8084



Montana singer/songwriter David Walburn performs his original acoustic music in Chinook, Glasgow and Malta.

February 20

Wu Man with the String Orchestra of the Rockies
- 8 p.m., Hamilton Performing Arts Center,
406-363-7946 ext. 111

Havre

February 11

Nube - 7:30 p.m., High School Auditorium,
Northern Showcase Concert Association,
406-265-3732

February 13

We Love Northern Ball - 6 p.m.-midnight, MSU-
Northern Student Union Building, 406-265-3720

Helena

January 8

Dublin Gulch Concert and CD Celebration
- 7:30 p.m., Myrna Loy Center, 406-443-0287

January 9

Metropolitan Opera Series: "Der Rosenkavalier"
- 11 a.m., Cinemark 8 Theater, 406-442-4225

January 11

Live at the Civic: Daniel Rodriguez - 7:30 p.m.,
Civic Center, 406-227-6588

January 15-16, 21-24, 28-30

"Who's Afraid of Virginia Woolf?" - Grandstreet
Theatre, 406-447-1574

January 16-17

Cabin Fever Antiques Fair - Civic Center Ball-
room, 406-442-5595

January 16

Metropolitan Opera Series: "Carmen" - 11 a.m.,
Cinemark 8 Theater, 406-442-4225

January 24

Thomas Pandolfi - 7:30 p.m., Myrna Loy Center,
406-443-0287



Dancers Kitty Sailer and Sarah Bortis appear in Headwaters Dance Company's "Montana Suite: Four Montana Landscapes, Four New York Choreographers, Four Montana Composers, Four Years in the Making." Missoula hosts the premiere with an additional performance in Helena. (Terry Cyr photo)

January 29

International Guitar Night - 7:30 p.m., Myrna Loy
Center, 406-443-0287
Micro Brew Review and Cool Dog Ball
- 6 p.m.-midnight, Helena Civic Center Ball-
room, 406-447-1535

January 30

Helena Symphony: Mahler's Monumental Seventh
- 7:30 p.m., Civic Center, 406-442-1860

February 1

"Leading Ladies" - 7:30 p.m., Myrna Loy Center,
Montana Repertory Theatre, 406-443-0287

February 5

Live at the Civic: Shanghai Circus - 7:30 p.m.,
Civic Center, 406-227-6588

February 6

Feb-ru-licious Festival - 9 a.m.-4 p.m., Helena
Civic Center Ballroom, 406-457-7874
Metropolitan Opera Series: "Simon Boccanegra"
- 11 a.m., Cinemark 8 Theater, 406-442-4225
Wine Tasting and Silent Auction - 5:30 p.m.,
Sommeliers, Musikanten Montana,
406-431-7464

February 11

Headwaters Dance: "Montana Suite" - 7:30 p.m.,
Myrna Loy Center, 406-443-0287

February 13

"Paint the Town Pink" - 5 p.m., Civic Center Ball-
room, 406-442-6950

February 18

Bearfoot - 7:30 p.m., Myrna Loy Center,
406-443-0287
Lecture: Sherman Alexie - 7 p.m., Helena Middle
School, 406-447-1690

February 19

Jazz and Just Desserts - 6:45 p.m., St. Paul's
United Methodist Church, 406-442-2218

February 20

Spaghetti Dinner - 5 p.m., Civic Center Ballroom,
406-442-1660
Turkish Family Festival - 1-3 p.m., Holter Museum
of Art, 406-442-6400

February 26

Kay McKenna Classic Rock and Roll Dance
- 8 p.m., Civic Center Ballroom, 406-431-6900

February 27

Helena Symphony: Shostakovich and Brahms
- 7:30 p.m., Civic Center, 406-442-1860

Hot Springs

January 1-2, 8-9, 15-16, 22-23, 29-30

Hot Springs Artist Society Music - 8-10 p.m.,
Symes Hotel, 406-741-2361

Kalispell

January 9

Daniel Rodriguez - 7 p.m., Flathead High School
Auditorium, Flathead Valley Concerts Associa-
tion, 406-857-2098

January 31

"South Pacific" - 3 p.m., Flathead High School,
Glacier Symphony and Chorale and Alpine The-
atre Project, 406-257-3241

February 20-21

Glacier Symphony and Chorale: "Escapades
and Temperaments" - Flathead High School,
406-257-3241

Lewistown

February 6

Montana Cowboy Hall of Fame Benefit - 6 p.m.,
Yogo Inn, 406-653-3800

February 10

"Leading Ladies" - 7 p.m., Fergus Center for the
Performing Arts, Montana Repertory Theatre,
406-538-2410

February 16

Nube - 7:30 p.m., Central Montana Performing
Arts Center, Community Concert Association,
406-535-8278

Deadline for the March/April Arts Calendar is Jan. 25, 2010

TO SUBMIT AN EVENT:

- www.livelytimes.com,
click on submit an event
- email: writeus@livelytimes.com
- to send by mail, use form on page 27:
Lively Times, 33651 Eagle Pass Trail,
Charlo, MT 59824

Libby

January 16

Singing Sons O' Beaches - 7 p.m., Memorial
Center, 406-293-9643

January 22

John Dunnigan - 7 p.m., Memorial Center,
406-293-9643

February 13

Valentine's Eve Dinner Theatre - 7 p.m., Memorial
Center, 406-293-9643

Lolo

January 2, 9, 16, 23, 30, February 6, 13, 20, 27

Winter Storytelling Series - 11 a.m.-noon, Travel-
ers' Rest State Park, 406-273-4253

Malta

January 14

David Walburn - 7 p.m., High School, Northeast-
ern Arts Network, 406-488-3845

Missoula

December 30-31, January 1-2

"Good, Clean Fun" - 8 p.m., Crystal Theatre,
Montana Actors' Theatre, 406-239-7060

January 1, February 5

No Shame Theatre - 10 p.m., Crystal Theatre,
Montana Actors' Theatre, 406-239-7060

January 9-10

Metropolitan Opera Series: "Der Rosenkavalier"
Roxy Theater, 406-728-9380

January 13

A Night with Wildlife Filmmaker Bob Landis
- 7 p.m., Montana Natural History Center,
406-327-0405

January 16-17, 23

Metropolitan Opera Series: "Carmen" - Roxy
Theater, 406-728-9380

January 17

Lecture: David Emmons, "Big Trouble - The
Idaho Project" - 1 p.m., Missoula Art Museum,
406-728-0447

January 19

AFI (A Fire Inside) - 8 p.m., Wilma Theatre,
800-965-4827
Lecture: "An Introduction to Exposure Using Your
Digital Camera" - 7-9 p.m., Rocky Mountain
School of Photography Gallery, 406-543-0171

January 22-24, 27-31

"The Sunshine Boys" - MCT Center for the Per-
forming Arts, 406-728-PLAY

January 25

Gabriel Iglesias: Fluffy Shop Tour - 7 p.m., Wilma
Theatre, 877-435-9849

January 26-30, February 2-4, 6

"Leading Ladies" - UM Montana Theatre,
PARTV Center, Montana Repertory Theatre,
406-243-4481

January 27

Broadway in Missoula: "Jesus Christ Superstar"
- Adams Center, 406-243-4261

January 29

Missoula Symphony: Family Concert - 7 p.m.,
University Theatre, 406-721-3194

January 31

Faculty and Guest Artist Series: Margery What-
ley, piano - 3 p.m., UM Music Recital Hall,
406-243-6880

February 4-6

Headwaters Dance Company: "Montana Suite
Premiere" - MCT Center for the Performing
Arts, 406-728-PLAY

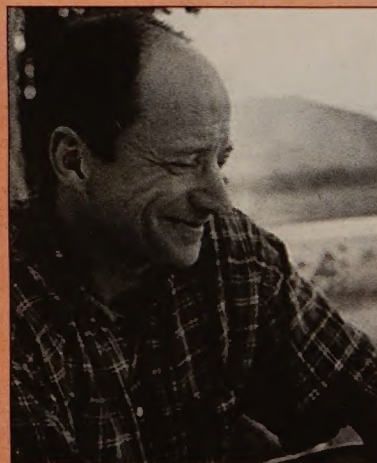
February 4

Lecture: Katie Knight, "Speaking Volumes: Trans-
forming Hate" - 7 p.m., Montana Museum of Art
and Culture, 406-243-2019

February 5

Reading: Rick Bass - 7 p.m., Dell Brown Room,
UM Turner Hall, 406-243-5267

Continued on next page



Rick Bass, author of more than 20 books, presents a reading Feb. 5 in Missoula. (Nikole Blaisdell photo)

Russell Museum to host its own benefit auction

After forty-one years of assisting AAF-Great Falls (Ad Club) with the annual C.M. Russell Auction of Original Western Art, the C.M. Russell Museum plans to independently produce a sale of C.M. Russell and western art to increase the awareness and promotion of the museum, exclusively. The new event coincides with Western Art Week festivities in Great Falls.

"The Russell: The Sale to Benefit the C.M. Russell Museum" is a three-day benefit for the museum, slated for March 18-20. The event kicks off Thursday with a Wall Sale and Reception at the museum. Art will be sold at a fixed price, with a bid-box system to determine buyers.

On Friday, Meadow Lark Country Club hosts an Art in Action Quick Finish, with two-dozen artists painting, sculpting and creating art while interacting with the audience. The event, open to the community, includes a brunch, book signing, and an on-the-spot live auction to sell the finished works of art.

Festivities conclude Saturday with a brunch and live auction at the museum.

Each event will be separately ticketed and a catalog will be available; for details, call 406-727-8787 or visit www.the russell.org.

ARTS CALENDAR – JANUARY/FEBRUARY

Missoula (cont.)

February 5

Faculty and Guest Artist Series: Dr. Brandon McGlynn, trumpet - 7:30 p.m., UM Music Recital Hall, 406-243-6880

Just Desserts - Roxy Theater, 406-728-9380

February 7

Faculty and Guest Artist Series: Jennifer Gookin Cavanaugh, oboe - 3 p.m., UM Music Recital Hall, 406-243-6880

Wilco - 7:30 p.m., Adams Center, 406-243-4719

February 11-14

"Into the Woods" - MCT Center for the Performing Arts, 406-728-PLAY

February 12

Faculty and Guest Artist Series: John Eriksson, saxophone - 7:30 p.m., UM Music Recital Hall, 406-243-6880

Kyle Shobe and the Walk'em Boys - 8 p.m., Elks Lodge, 406-370-8084

February 13

Metropolitan Opera Series: "Simon Boccanegra" - 7 p.m., Roxy Theater, 406-728-9380

February 16

Lecture: "An Introduction to Composition" - 7-9 p.m., Rocky Mountain School of Photography Gallery, 406-543-0171

Broadway in Missoula: "Annie" - Adams Center, 406-243-4261

Faculty and Guest Artist Series: Steven Hesla, piano - 7:30 p.m., UM Music Recital Hall, 406-243-6880

February 17, 24

Montana Tales - 7:30 p.m., MCT Center for the Performing Arts, The Carousel, 406-59-8382

February 18

Artini Auction: Wear Oh Ware - 5:30 p.m., Missoula Art Museum, 406-728-0447

February 19

Bearfoot - 7:30 p.m., University Theatre, 406-243-4051

February 20

Symphony Saturday with Darko Butorac - 1 p.m., Missoula Art Museum, 406-728-0447

February 21

String Orchestra of the Rockies: "Following the Silk Road" - 7:30 p.m., UM Music Recital Hall, 406-243-6880

February 22

Sound Tribe Sector 9 - 8 p.m., Wilma Theatre, 877-4-FLY-TIX

February 23

Galactic - 8 p.m., Wilma Theatre, 800-965-4827

February 23-27

"Glengarry Glen Ross" - 7:30 p.m., Crystal Theatre, 406-243-6809

February 25

"Speaking Volumes: Transforming Hate" Panel Discussion - 7 p.m., Montana Museum of Art and Culture, 406-243-2019

Taj Mahal Trio - 8 p.m., Wilma Theatre, 406-243-4051

February 26

Reading: Eileen Myles - 7 p.m., Dell Brown Room, UM Turner Hall, 406-243-5267

The Rossetti Trio and Rocky Mountain Ballet Theatre Dancers - 7 p.m., MCT Center for the Performing Arts, 406-549-5155

Lecture: Robert McDuffie, "The Seasons Project: The Overlapping Agendas of Antonio Vivaldi and Philip Glass" - 8 p.m., University Theatre, 406-243-2522

February 27

Bringing It Home Auction - 5 p.m., Missoula Art Museum, 406-728-0447

February 27-28

Missoula Symphony: "The Virtuoso" - University Theatre, 406-721-3194

February 28

Faculty and Guest Artist Series: Christopher Kirkpatrick - 7:30 p.m., UM Music Recital Hall, 406-243-6880

Paradise

February 14

"Adventures on the Western Stage" - 7 p.m., Quinn's Hot Springs, Vigilante Theatre Co., 406-826-3150

Plains

January 31

Dolce Canto - 3 p.m., United Methodist Church, Sanders County Arts Council, 406-826-3600

February 8

"Leading Ladies" - 7 p.m., High School Gym, Montana Repertory Theatre, 406-826-3600

Polson

January 28

Rhythm Angels - 7:30 p.m., Polson High School Auditorium, 800-823-4386

Ronan

January 23

Spin-In - 9 a.m.-4 p.m., Red Poppy, 406-676-3010

February 11

Willson and McKee - 7:30 p.m., Ronan Performing Arts Center, 800-823-4386

February 14

KC and the Valley Cats - 2 p.m., Red Poppy, 406-676-3010

Seeley Lake

January 22-24

Winterfest - downtown, 406-677-2880

January 24

Rhythm Angels - 3 p.m., Seeley Swan High School, 406-549-0933

February 14

Wine and Chocolate Social and Art Auction - 1-4 p.m., Lindsey's Steakhouse, Alpine Artisans, 406-793-5706

Sidney

January 23

Cottonwood - 7:30 p.m., MonDak Heritage Center, 406-433-3500

February 6

Celebrating Chocolate - 7-9 p.m., MonDak Heritage Center, 406-433-3500

Stevensville

February 5

First Friday - 6-9 p.m., downtown, 406-777-3773

February 26-28

"110 in the Shade" - Stevensville Playhouse, 406-777-2722

Virginia City

January 16, February 20

Winter Chautauqua - 6:30 p.m., Elling House Arts and Humanities Center, 406-843-5454

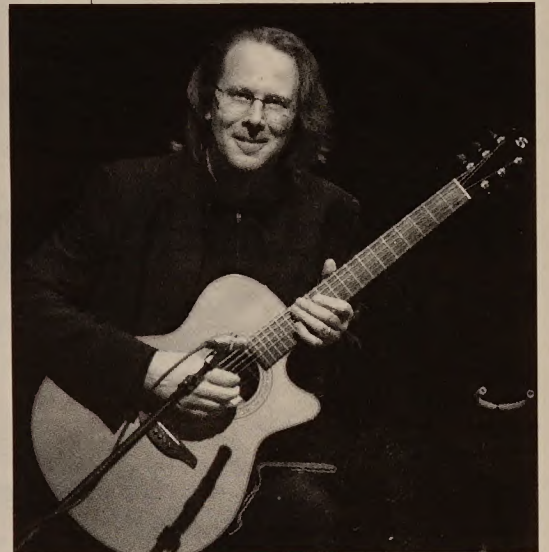
Whitefish

January 28

International Guitar Night - 7:30 p.m., O'Shaughnessy Center, 406-862-5371

January 29-30

"South Pacific" - 7:30 p.m., Whitefish Performing Arts Center, Glacier Symphony and Chorale and Alpine Theatre Project, 406-257-3241



North America's premier mobile guitar festival features the best performing acoustic guitar composers in the world. Founder Brian Gore (above) comes together with Lulo Reinhardt, Stephen Bennett and Itamar Erez. The group performs in Billings, Helena and Whitefish.

January 29

Whitefish ArtWalk Reception and Guided Tour - 6-7 and 7-8 p.m., Stumptown Art Studio, 406-862-5929

February 7-8

Black Curtain Staged Reading: "Distracted" - 7:30 p.m., O'Shaughnessy Center, 406-862-5371

February 13

Roman Holiday - 7-10 p.m., Stumptown Art Studio, 406-862-5929

February 20

Rani Arbo and Daisy Mahem - 7:30 p.m., O'Shaughnessy Center, 406-862-5371

Whitehall

January 23

Lecture: Susie Risho, "Finding and Capturing Your Story" - 2 p.m., Community Library, 406-243-6022

February 9

Lecture: Hal Stearns, "Some Favorite Montana Tales" - 6 p.m., Community Library, 406-243-6022

Cornerstone Award honors contributions to literature in Gallatin Valley

The Bozeman Public Library Foundation is seeking nominations for the second annual Cornerstone Award, presented annually to an individual who has made a significant contribution to literature, libraries and learning in the Gallatin Valley.

The award is presented annually during National Library Week at the "Cornerstone Celebration: Honoring Arts and Ideas," slated this year for April 17.

The award, created in 2008, honors those who have supported and helped build the rich cultural community enjoyed by residents of the Gallatin Valley. The inaugural award was presented to Country Bookshelf owner and operator Mary Jane DiSanti in April 2009.

The award is open to any Gallatin Valley resident, past or present, whose personal and/or professional experience is deemed relevant to, or inherently connected with, the Bozeman Public Library. Nominations will be received Jan. 1 through Feb. 15. For complete guidelines and an application form, visit the Bozeman Public Library website at www.bozemanlibrary.org.

To learn more, visit the website or contact program coordinator Laura Prindiville at 406-582-2425.

Corcoran exhibit celebrates legacy of William Clark

The Corcoran Gallery of Art in Washington, DC, showcases "European Highlights from the William A. Clark Collection" Jan. 30-April 25 as part of its series, "The Corcoran in Context."

In 1926, U.S. Senator William A. Clark of Montana bequeathed his personal collection of over 800 works of art to the Corcoran Gallery of Art. Ranging from ancient antiquities to Impressionist paintings, Sen. Clark's collection forms the core of the Corcoran's holdings of European art.

The exhibit coincides with "Turner to Cézanne: Masterpieces from the Davies Collection, National Museum Wales" (on display at the Corcoran from Jan. 30 through April 25), and highlights Clark's particular enthusiasm for 19th-century French painting. "The Corcoran in Context" includes works by Jean-Baptiste-Camille Corot, Jean-François Millet and Edgar Degas.

The life of Sen. Clark was surprisingly parallel with that of Welsh industrialist David Davies, who built the fortune left to Gwendoline and Margaret Davies that allowed them to amass the Davies Collection. Both men lived through the same tumultuous period; both were self-made men and industrialists with interests



"The Dance Class (Ecole de Danse)," c. 1873 by Edgar Degas (1834-1917), is part of the William A. Clark Collection, donated to the Corcoran Gallery of Art.

with an exhibition of 98 paintings and sculptures. By the end of the year, the collection had expanded to more than 300 works. When the gallery's new Beaux-Arts building opened in 1897, the collection included more than 700 works.

Senator H.S. Foote commented in 1873, "If all the great capitalists that our country contains could be persuaded to imitate his (Corcoran's) noble example, our republic would so become paradise."

in mining; and both became politicians. And ultimately, the wealth of both went to the enrichment of major galleries of art.

Clark's extensive collection of European art includes almost 200 paintings, sculptures, tapestries, rugs, antiquities, stained glass windows, and a Louis XVI-era salon. Architect Charles Platt designed a new wing to house this collection, which was built with funds donated by the Clark family, and completed in 1928.

The Corcoran Gallery of Art, founded to house the private art collection of William Wilson Corcoran (1798-1888), formally opened its doors on Jan. 19, 1874,

EXHIBITIONS, JANUARY/FEBRUARY

Anaconda

Copper Village Museum and Arts Center: Quilt Exhibit, Jan. 2-Feb. 28; 406-563-2422

Big Sky

Gallatin River Gallery: "The Earth and Sky X," through Jan. 30; Diana Tremaine, "New Paintings," Feb. 1-March 31; 406-995-2909

Big Timber

Two Rivers Gallery: Miniatures Show, through Jan. 13; Variety Fine Art Show, Jan. 15-March 17; 406-932-4009

Billings

Jens Gallery and Design: "My Grandmothers Both Wore Dresses," Feb. 5-March 31; 406-697-0153

Northcutt Steele Gallery, MSU-Billings: John Flynn and Laura Heine, Jan. 15-Feb. 12; "Picturing Paradise: Cuadros from the Peruvian Women of Pamplona Alta as Visions of Hope," Feb. 19-March 12; 406-657-2324

Ryniker-Morrison Gallery, Rocky Mountain College: David Peters, Ceramics, Jan. 6-29; Senior Show, Feb. 4-26, reception 4-6 p.m. Feb. 5; 406-248-7494

Yellowstone Art Museum: "Presents! Holiday Gifts from the Norton Family" and "Curious Finds: Selections from Billings Private Collections," through Jan. 10; "PostSecret," through Jan. 17; Art Auction 42, Jan. 28-March 6, reception 5:30 p.m. Jan. 28; "Equine Muse: Deborah Butterfield," Jan. 15-June 20; 406-256-6804

Yellowstone County Museum: John Petek Photo Exhibit, ongoing; 406-256-6811

Boulder

Boulder Hot Springs: Judy Mergenthaler, through Jan. 15; Roger Mathis, Jan. 17-mid-March, reception noon-2 p.m. Jan. 17; 406-225-4339

Bozeman

Emerson Center Jessie Wilber Gallery: "Portraits," Jan. 8-March 5, "Photographic Studies of Italy: MSU Students," Jan. 12-April 23 and Adele Pittendrigh, "Life Forms," Dec. 22-March 8, with reception for all three exhibits 5-8 p.m. Feb. 12; 406-587-9797

Museum of the Rockies: Francisco Goya's "Los Caprichos," Feb. 20-May 16; "Survivor: Jamestown," Feb. 20-May 16; 406-994-2652

Browning

Museum of the Plains Indian: Don Charbonneau, through Feb. 10; Lloyd and Mary Top Sky, Feb. 14-April 20; 406-338-2230

Butte

Main Stope Gallery: Shawn Crowe, month of January; The Love Show, month of February; 406-723-9195

Colstrip

Schoolhouse History and Art Center: Gone to Pieces Quilt Show, Feb. 1-28, reception 1-4 p.m. Feb. 28; 406-748-4822

Dillon

UMW Art Gallery and Museum: Faculty and Staff Art Exhibition, through Jan. 27; 406-491-1444

Glendive

Dawson Community College Gallery: "But Ain't We Got Fun," through Feb. 5; Kevin Layton, New Work, Feb. 8-March 5; 406-377-3396

Great Falls

C.M. Russell Museum: "Space Silence Spirit: Maynard Dixon's West," through January; "The Bison: American Icon, Heart of Plains Indian Culture," ongoing; 406-727-8787
Gallery 16: Richard Lauritzen and Stephen Alere, "Two Docs" and "A Touch of Glass," Jan. 2-30, reception 5-9 p.m. Jan. 8; Gallery

16 Family, Feb. 1-27, reception 5-9 p.m. Feb. 5; 406-453-6103

Paris Gibson Square Museum of Art: "Sewn Drawings of China Marks" Jan. 14-April 17, reception 5:30-8:30 p.m. Jan. 14; "Art Auction Preview," Jan. 14-Feb. 2, reception 5:30-8:30 p.m. Jan. 14; Dana Berardinis, "Recent Works," Davi Nelson, "Horizons," and Sarah Rowley, "Emergent Voice," Feb. 18-May 15, reception 5:30-7:30 p.m. Feb. 18; 406-727-8255

Parking Garage at 315 First Ave. South:

Winter Urban Art Project, Feb. 5-May 5, reception 5-7 p.m. Feb. 8; 406-452-9315

The History Museum: Boy Scouts Centennial Exhibit, Feb. 12-May 31; 452-3462

Hamilton

Ravalli County Museum: Les Bury, "Art of the West," through Jan. 31; Barbara Michelman, "Pure Water," through Jan. 30; Southwestern Native American Pottery, through March; Ancient Pottery, through April 15; 406-363-3338

Hardin

Jailhouse Gallery: "A Touch of Class," Feb. 2-26; Bighorn County Students, grades K-5; 406-665-3239

Helena

Archie Bray Foundation: "Beyond the Brickyard Exhibition," Jan. 30-March 14, reception 6-8 p.m. Jan. 30; 406-443-3502

Carroll College Art Gallery, St. Charles Hall: "Carroll Connected: Contemporary," Jan. 11-Feb. 26; 406-447-4302

Holter Museum of Art: Nancy Erickson, "Recent Work," Jan. 19-April 4, Marie Watt, "Forget-Me-Not: Mothers and Sons," Jan. 29-April 25, Kevin Red Star, "New Works," Jan. 19-March 7, "Magic Carpets: Tribal Sofras from Turkey," Jan. 19-April 4 and "Gifts from the Estates of Rudy Auto and Miriam Sample," Jan. 19-April 4, reception 6:30-8 p.m. Jan. 29; 406-442-6400

Montana Historical Society: "Land of Many Stories: The People and Histories of Glacier National Park," through Feb. 26; 406-444-4170

Upper Missouri Artists Gallery: "Awesome Animals," through January; 406-457-8240

Hot Springs

On the Wall Gallery: Julie Wulf, reception 5-7 p.m. Jan. 15; 406-741-2361

Kalispell

Hockaday Museum of Art: "Montana Expressions - Landscapes of Freeman Butts," Jan. 7-Feb. 6, reception 5-7 p.m. Jan. 14; "Ghost Ranches of Montana - Works by Jane Stanfel," Feb. 16-March 22, reception 5-7 p.m. Feb. 18; 406-755-5268



"Rooftops of Tallinn" by Whitney Badgett is part of the annual Faculty and Staff Art Exhibition at The University of Montana Western Art Gallery and Museum in Dillon.

Northwest Healthcare Healing Arts Galleries, Kalispell Regional Medical Center: James Jensen, "The Bear Man," through March 7; "Quilting Stories" and "My Montana," through March 8; Mike Spence Photography, through March 31; 406-257-4217

Lewistown

Lewistown Art Center: Kevin Red Star, month of January; Ken Edwards, month of February; 406-535-8278



Don Charbonneau's work is on display at the Museum of the Plains Indian in Browning.

Livingston

Livingston Center for Art and Culture: "Off Campus," Jan. 18-Feb. 6; "Refrigerator Art," Feb. 9-March 6; 406-222-5222

Miles City

Custer County Art and Heritage Center: Southeastern Montana Juried Exhibit, Jan. 24-March 7, reception 1-4 p.m. Jan. 24; 406-234-0635

Missoula

Clay Studio: Clay Arts Guild, Feb. 5-28, reception 5:30-9:30 p.m. Feb. 5; 406-543-0509

Missoula Art Museum: Art Auction Exhibition, Jan. 13-Feb. 27, reception 5:30-9 p.m. Jan. 21, gala and auction, 5 p.m. Feb. 27; "James Todd: Portraits of Printmakers," Jan. 13-Feb. 27; Paul Lerner, Megan Moore and Josh Shaffner, "Variations in Portraiture," Jan. 20-May 26; "Tom Foolery: The Vendorama Series," Jan. 20-May 9, reception Feb 5-8 p.m. Feb. 5; "Griff Williams: It is not down in any map; true places never are," Feb. 20-April 28; "Scott Fife: Big Trouble - The Idaho Project," through Feb. 10; "Donna Loos: Silhouette Series" through March 20; "Recent Gifts to the MAM Collections: Will Farrington and Miriam Sample," through March; and "Works by Lulu Yee," through May 30; 406-728-0447

Montana Museum of Art and Culture: "Speaking Volumes: Transforming Hate," Jan. 7-March 6; 406-243-2019

Rocky Mountain School of Photography Gallery: Athena Lonsdale and her late dog, Cyrus, "A Dog and His Girl," Dec. 4-Jan. 30; 406-543-0171

The Artists Shop: Glass Works, month of January, reception 5-8 p.m. Jan. 8; 406-543-6393

UM Gallery of Visual Arts: UM School of Art Faculty Exhibit, Feb. 2-25, reception 5-7 p.m. Feb. 4; School of Art Faculty Exhibit, Feb. 5-25; 406-243-2813

Polson

Sandpiper Gallery: Joanne Simpson's Students, Jan. 12-Feb. 20, reception 5-7 p.m. Jan. 22; "Black and White and Shades of Gray," Feb. 23-April 3, reception 5-7 p.m. Feb. 23; 406-883-5956

Red Lodge

Depot Gallery: Rock Creek Invitational Miniature Exhibition, Jan. 1-31; Billings Arts Association Exhibit, Feb. 1-28, reception 3-5 p.m. Feb. 6; 406-446-1370

Red Lodge Clay Center: "Inferno," Jan. 8-30; 406-446-3993

Ronan

Red Poppy: Joan Mason, Jan. 24-Feb. 27, reception 1-4 p.m. Jan. 24; Helen McMillan, Feb. 28 through March, reception 1-4 p.m. Feb. 28; 406-676-3010

Sidney

MonDak Heritage Center: Quilt Show, Feb. 9-March 6; 406-433-3500

Whitefish

Stumptown Art Studio: Whitefish ArtWalk Jan. 29-Feb. 13, reception 6-8 p.m. Jan. 29; 406-862-5929

"Capture the Moment" draws more than 15,000 to MMAC

"Capture the Moment: The Pulitzer Prize Photographs" proved to be the highest attended exhibition in the Montana Museum of Art and Culture's history. More than 15,000 people came through the galleries in just 11 weeks - an average of nearly 1,370 per week, 270 per day, and 50 per hour.

The exhibit filled three galleries on The University of Montana campus in Missoula (the Paxson and Meloy galleries and the Gallery of Visual Arts) Aug. 7-Oct. 23.

Related speaker events, including presentations by Pulitzer-winners Michel du Cille and David Leeson and exhibition curator Cyma Rubin, were all filled to capacity.

More than 50 formal tours were arranged for a variety of groups. Approximately 2,000 high school and middle-school students came from Montana and Idaho schools, with students from Troy making a roundtrip journey of 360 miles.

This exhibition marked the start of the museum's first-ever docent and membership programs.

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Art works

NEA chairman shares guiding principle during tour

National Endowment for the Arts Chairman Rocco Landesman delivered a keynote address Oct. 21 to close the 2009 national Grantmakers in the Arts conference, "Navigating the Art of Change."

In his remarks, Chairman Landesman laid out the guiding principle that will inform his work at the agency, which can be summed up in two words: "Art works." Chairman Landesman explained that he means this in three ways:

1. "Art works" is a noun. They are the books, crafts, dances, designs, drawings, films, installations, music, musicals, paintings, plays, performances, poetry, textiles and sculptures that are the creation of artists.

2. "Art works" is a verb. Art works on and within people to change and inspire them; it addresses the need people have to create, to imagine, to aspire to something more.

3. "Art works" is a declarative sentence. Arts jobs are real jobs that are part of the real economy. Art workers pay taxes, and art contributes to economic growth, neighborhood revitalization, and the livability of American towns and cities.

Chairman Landesman announced that he will spend the next six months learning about

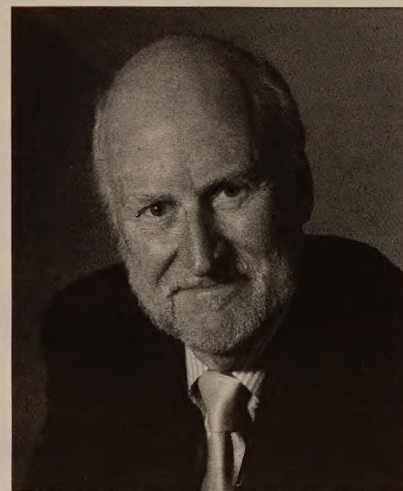
and highlighting the ways that art works in neighborhoods and towns across America.

This national tour began Nov. 6 with a visit to Peoria, IL, at the invitation of Kathy Chitwood, executive director of the Eastlight Theatre, and Suzette Boulais, executive director of Arts Partners of Central Illinois.

The chairman's visit to Peoria began with a roundtable discussion about the impact of the arts that was moderated by Carol Coletta, president and CEO of CEOs for Cities, and included Peoria's political, civic, business, and arts leaders. The visit also included a tour of Peoria's "warehouse district" and a performance of Eastlight Theatre's production of the musical "Rent."

The "Art Works" tour continued to St. Louis, MO, the week of Nov. 23; to Memphis and Nashville, TN, the week of Nov. 30; and to other states, including California, Idaho, Kentucky and Washington over the next months.

The NEA is hosting a blog at www.arts.gov where Americans can post examples and stories of how art works in their own communities. Chairman Landesman will also post dispatches from the "Art Works" tour on the website, beginning after his visit



Rocco Landesman

to Peoria on Nov. 6.

"In the coming months, I look forward to seeing downtown sculpture gardens, art walks along waterfronts, public performances and exhibitions, adaptive reuse of abandoned buildings, and subsidized work spaces for artists," said Chairman Landesman. "Despite the economic realities we are all confronting, art continues to work."

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Halko family donates sculpture to C.M. Russell Museum

Margaret Halko and her daughters, Michelle and Stephanie, recently gave the C.M. Russell Museum in Great Falls one of the last works created by their husband and father, the late artist Joe Halko.

"Nose to the Wind," a nine-foot bronze sculpture of a mother bear and her cubs, is currently on display at the museum and will be permanently installed on the museum grounds this spring.

"The generosity of the Halko family is greatly appreciated," says Darrell Beauchamp, executive director of the museum, in Russell's West Quarterly. "Joe Halko was such an important part of the western art community and we are proud to be a part of sharing his artistic legacy with the future."

Verbal Visual artists share their work in Stanford

By Cathy Moser

Central Montana artists and writers gathered in Stanford on Sept. 20 to share their artistic work at the 2009 Verbal Visual. The Montana Mid-State Art Society hosted this year's event that drew talent from Stanford, Lewistown, Grass Range, Denton, White Sulphur Springs, Forest Grove, Utica and Geyser.

Every year the event sets off a rousing exchange of creativity among the artists, and the resulting works typically feature a Central Montana theme.

What is the Verbal Visual? It's a mutual exchange of talent between Central Montana writers and artists that took root six years ago. Each of the 21 visual artists offer a piece of art, perhaps a painting, sculpture or photograph, and each of the 21 verbal artists present a framed piece of poetry or prose. Artists draw lots and exchange their work.

In the span of six weeks, the verbal artists respond to the art by writing an interpretive poem, a contemporary story, or a yarn. The visual artists respond to the writing by creating pieces of art.

A sampling of the work presented by the verbal artists included stories and poems about cowboys and the frontier, farm and ranch life, wildlife and nature, and tributes to brothers and grandmothers. The visual artists impressed their verbal artist counterparts by using several different mediums to portray animals, musicians, dramatic landscapes, lonesome homesteads and Native Americans in full dance regalia.

From early August to mid-September, the Verbal Visual exhibition toured Stanford, making its first stop at the White Schoolhouse during the three-day county fair and then traveling to the Basin Trading Post.

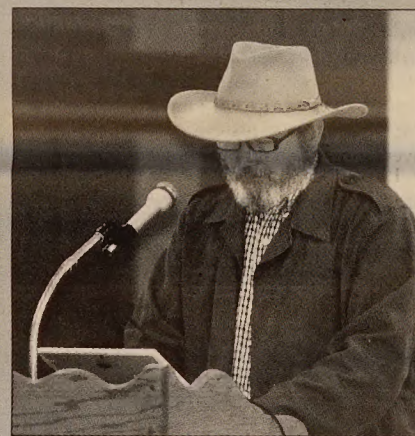
On Sept. 20, verbal artists read their works aloud during the exhibition at city hall. After the reading, the public had the opportunity to mingle with emerging and well-known writers and artists who live and work in the heart of Montana.

Next year the Lewistown Writers Group will host the event in Lewistown. For information about the 2010 Verbal Visual, contact Arnon Hurwitz at amhurwitz@midrivers.com.

When the Magic Fails

By Arnon Hurwitz

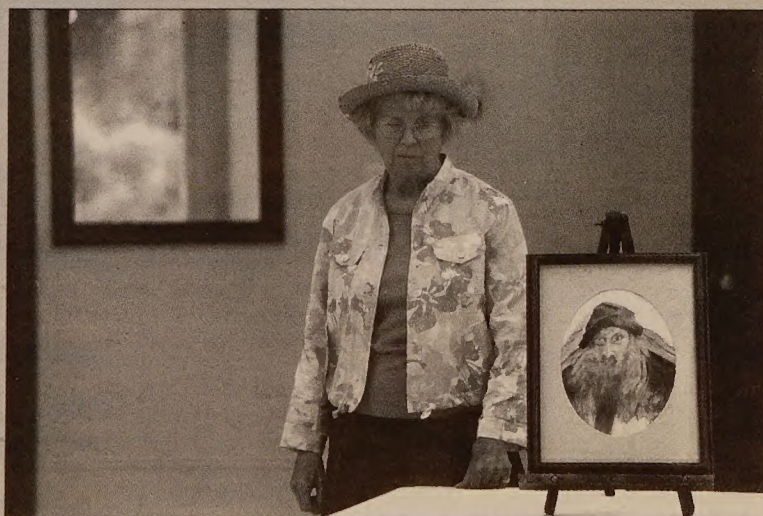
When your magic finally fails you
And you hear the young braves
singing the war song
Then sprinkle your war shirt with
sacred dust
And paint your horse with the hail-
stone pattern
And tie the magic stone into your
hair.
Then go forth in your eagle-feather
war bonnet,
The one with so many feathers it trails
on the ground
As befitting a great war chief such as
yourself
So that the young braves and the
maidens look your way, asking:
Why is our great chief singing his
death song,
For he is protected by magic tokens
and has never fallen?
Then ride into battle today – for the
battle is always today –
Even though today will be your last.



Central Montana author and poet Arnon Hurwitz reads "When the Magic Fails" at the 2009 Verbal Visual event.

Shout to the young warriors riding
beside you:
Hoka Hey! Today is a good day to
die!
So that they will not lose heart
seeing you fall,
When seeing that your magic has,
at last, failed you.

Photos by Cathy Moser



Dixie Youderian presents her painting "Wayward Soul," created in response to Kris Ann Kelly's poem, "A Look of Injustice," which recalls a tragedy that befell her brother.

POETRY SALON

Community enrichment through advocacy

By Lisa Simon

At the Montana Festival of the Book, held Oct. 22-24 in Missoula, I organized a Poetry Salon around the topic of "poetry advocacy" and we showcased eight vibrant advocates in Montana, each of whom manage up to four different programs in their communities.

During the lead-up to the event, I repeatedly heard the question: why advocacy? The curiosity was genuine. Why not just read and hear poetry – lots and lots of posie poetry? Most of our advocates were highly accomplished poets who could have guaranteed a stellar event.

But I was interested in the fact that each of the speakers had gone beyond the role of writer, moved outside the reader/listener relationship, and had become literary activists in their respective communities. That work is seldom celebrated and acknowledged ... and perhaps not much understood.

Montana's first poet laureate Sandra Alcosser writes about advocacy as an internal quarrel that grows with the poet. She says:

"Activism is the dialogue we have with our lives, throughout our lives, and it changes as our lives change. One critical question remains in the foreground: as poets, as members of a community, how do we extend the boundaries to include the world in our practice. ('The Dialogue Between Poetry and Activism')

"Including the world" in a practice of poetry suggests much more than the exchange that occurs in a typical public reading.

So for a Salon (a historic form of cultural conversation), I sought to showcase the *practice*. It would be an event where the advocates could talk about the growth of their ambitious projects and share their personal motivations for activism.

We met in the historic ballroom of the Florence building in downtown Missoula and seated guests around café tables with tea and mints. Over a hundred people attended and were greeted at the front door by dedicated

students of poetry who took turns reading poems from atop a large tree stump – you might say literally "stumping" for poetry.

The event was kicked off by our newest poet laureate Henry Real Bird, first singing folk songs in his native language, then reading his poem "The Willow" in English. After that, the advocates each took a turn at the podium, sharing charming stories of the challenges and rewards of their projects. The speakers concluded with poems.

The advocates described their projects being fueled as much by pragmatism as passion. It occurred to me that their efforts could be categorized into three types.

The first type focuses on the capacity of poetry to impact an individual life: Corby Skinner described an awakening a resident poet brought to a group of young people as they realized that the language of their lives – Montana grasses, breeds of chickens, ranching jargon – were worthy subjects of poetry. Sheryl Noethe (who oversees the longest running advocacy program – 14 years of bringing resident poets into elementary schools), recalled the recurring phenomena of shy children becoming marvelously social during "poetry time." April Charlo iterated the challenge of reviving the Salish language while translating her father's poems.

The second type of advocacy looks to go beyond individuals and connect poetry to entire communities: Roger Dunsmore's troupe of poets traveled into towns across Southwest Montana to perform spoken word events. Greg Pape crisscrossed Montana in his role as Poet Laureate, not only to read, but to talk about how poetry enriches lives. Tami Haaland connected poetry programs to local theatres and schools, as well as a prison in eastern Montana, while Lowell Jaeger used poetry to facilitate difficult discussions in local organizations.

The third type of advocacy I noticed strove to increase the circulation of Montana poets: Lowell Jaeger created a publishing company,



Lisa Simon

MONTANA POETRY SALON



multimedia advocate profiles at
www.humanitiesroundtable.org

Many Voices Press, which has published more Native American poets in their own languages than any other. In Helena, Rick Newby began the Drumlunnon Institute to publish and reissue regional texts of literary and historic importance. In Billings, Tami Haaland co-founded *Stone's Throw*, a literary journal that seeks an international engagement.

These types of projects are essential to showing the rest of the nation and the world the rich heritage that Montana contributes to American literature. As the audience responded – and there was much laughter in the room – I was struck by how inspiring (not to mention fun) it is to listen to committed people talk about their projects.

So the event ended, but the work of advocacy goes on. These advocates and their projects continue to be featured on a dedicated web page at the Humanities Montana Roundtable (humanitiesroundtable/page/montana-poetry-salon). Next year the Salon will offer a larger multi-dimensional interaction between poets, advocates and audience.

Meanwhile Montana Art Council's *State of the Arts* is featuring a poetry advocacy project in every issue this year. If you are part of a program that cultivates poetry in your community, I'd love to include you in these upcoming events.

Be a poetry activist! Write me anytime at lisainmt@gmail.com.

Ways to build a poetry enriched community

- Hold your own poetry salon.
- Invite the poet laureate to read in your community.
- Attend readings regularly; be a good listener.
- Drag a friend along (bribe with food/drinks if necessary).
- During a Q & A, ask the speaker what poetry he or she is reading.
- If you are the reader, include a poem of a poet you admire.
- Artfully affix poetry in your living and work space ... especially bathrooms.
- Include favorite poems in occasional cards.
- Give a volume of love poems with a wedding gift.
- Subscribe to your local literary magazine
- Buy a book of home-grown poetry, full price.
- Have the author sign it.

Be a poetry activist!
– Lisa Simon

MONTANA POET LAUREATE

Red Scarf By Henry Real Bird

Boots and chinks
Silver bit and silver spurs
Eased into the dawn
To walk out kinks
Horse like shiny, free of burrs
Trotted into day
I'm ridin' bay
If you can see the beauty
In the sunset with many colors
I only see the beauty in the sunrise with many colors
You can find me
In the beauty in the sky
In sunrise and sunset
In the shadow of the sky
Among the stars
If you can see the beauty, in the sky
You can find me, in your eye
With a red scarf on
Boots and chinks
Here I am, I'm ridin' gone
Ground about day
Lookin' for a stray
Red-tail hawk blessed me with his shadow

Clouds peak to my south
Granite to the west
Sheep Mountains and the Pryors
Look their best
Grass full grown
As I stood
In my heart that is good
If you can see the beauty
In the sunset with many colors
I only see the beauty
In the sunrise with many colors
You can find me
In the beauty in the sky
In sunrise and sunset
In the shadow of the sky
In the shadow of the sky
Among the stars

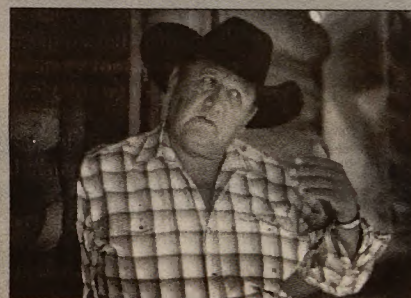


Photo by James Woodcock, courtesy of the *Billings Gazette*

– Published in the catalog of The Western Folklife Center's 25th National Cowboy Poetry Gathering, Elko, NV, Jan. 24-31, 2009

NEWS FOR NONPROFITS

Making sense of social networking and social media

Learn how social media can help improve your nonprofit organization

By Adam Louie
Creative Director,
Nonprofit Solutions Network

"Social media" and "social networking" are phrases one hears with regularity these days. But what are they exactly?

At its core, social networking connects people, and social media is how those people are connected, usually by way of a website, such as Facebook, LinkedIn and Twitter.

In this online age when people have a multitude of profiles on the internet, social networking stands out as being the tie that binds, both online and in real-life, professionally and personally.

This article will survey social networking, and then show you how you can get the most benefit out of it for your nonprofit organization. Whether your goal is to raise money, increase awareness for your cause, find volunteers or find business contacts, you will have a better understanding of what all the talk is about and how to join the conversation.

What are social networking and media?

Social networking is a conversation. Listen. You are interacting with your audience and they are interacting with you. The exchange is a two-way street and like a good conversationalist, you must learn how to listen to what your audience is saying.

Social networking depends on your involvement. Tom Watson, author of the book *CauseWired: Plugging In, Getting Involved, Changing the World*, says, "The most common question we get is 'can't I just hire an intern for this?' Our answer is always an emphatic 'No!' If you're not willing to be an authentic member of a social network or an online community, take a pass. People know when the voice in that social network is real and they reward participation and authenticity with their loyalty."

Social networking keeps people informed and inspired. Members of your social network follow you because they want to know more about you and your organization. Social media gives your audience constant access to your message. Return the favor by providing them with open and honest information.

Social networking is targeted. Since the people in your network have chosen to follow your organization, you do not have to worry about wasting money on snail mailings or cold calling individuals. Social networking gives you a way to get your message to the most responsive audience in the most efficient, cost-effective way.

Social networking takes time. You will need time to build fans, Twitter followers and RSS (Really Simple Syndication) feed readers. Growth will be slow at first but will then increase exponentially as more people hear what you have to say.

Social networking is made of many different parts. There is no silver bullet of an online application, website or company that does it all. There are literally thousands of sites that do one thing that could be considered social networking and, most likely, they do it well.

Social networking works best when all parts work together. Like the old saying, "Unite or Die," social networking's true power happens when all the parts are integrated with each other.

To truly take advantage of all the internet has to offer for the benefit of your organization, you will have to learn how to harness the specialty of each tool. For example, by linking Twitter to your Facebook status and placing the link to your latest blog post on Twitter, you can see how seamlessly this all works.

Why should I use it?

Take a look at some of these stats and you will understand why getting involved with social networking is valuable.

- Social networks and blogs are the fourth most popular online activities, beating personal email. Sixty-seven percent of global users visit member communities and 10 percent of all time spent on the internet is on social media sites. (source: econsultancy.com)

- The U.S. accounts for 40 percent of all of the world's Twitter web traffic. The highest Twitter-using population outside the U.S. is Japan with 39 percent. (source: blog.twitter.com)

- A 2010 Media Planning Intelligence Study, which was released by the Center for Media Research in conjunction with InsightExpress, found that 57.7 percent of respondents "ideally" plan and 56.3 percent "realistically" plan to include social media in their media plans next year. In a separate study only 51 percent of B2B marketers claimed to monitor the return on their social media investment. (source: mediapost.com and circle-research.com)

- More than six billion minutes are spent on Facebook each day, worldwide. (source: facebook.com)

- Social media platform Wetpaint and digital consulting firm Altimeter Group found that companies with the highest levels of social media activity on average increased revenues by 18 percent in the last 12 months, while the least active saw sales drop 6 percent over that period. (source: mediapost.com)

- In 2005, 8 percent of adults online had a profile on a social network site. Today, 35 percent do. (source: primalmedia.com)

Where to start?

Before you go to your favorite search engine and type in "social networking," it is best to take a moment to ask yourself what your goals are and how much time you want to commit to them.

For Nell Eckersley of the Literary Assistance Center in New York City, who is heavily involved with community outreach on a daily basis, taking time to social network is a daily activity. "When I am regularly sending 'tweets' (Twitter comments) about adult literacy, I might spend at most a total of 45 minutes in a day," Nell says.

"Facebook is updated through my tweets and takes no additional time. Periodically I create events on Facebook or update old events, adding photos and descriptions of the event. At those times, I might spend two-to-three hours. I periodically search for people through Twitter on Facebook and that can lead me down a rabbit hole — one connection leads to another, but even then I only spend 30 minutes before returning to my other non-social networking work."

For social networking author and speaker Tom Watson, using social media is about having a conversation with your audience. "I always tell organizations to 'start with listening,'" says Tom. "Sounds simple and it is, really. It means using the social networks, Facebook Twitter or any others, to hear what people are saying — about you, your service area, the sector in general — and then gradually taking part in that conversation. It is not a broadcast medium and broadcast messages tend to get ignored by participants on that network."

One thing many people say about social networking is that it is easy to lose track of time. Especially in an office environment, it is important that you set boundaries for yourself. Nell's suggestion is to have two separate profiles; one professional and one personal. If you are using your personal profile to network professionally you do not want to report that your youngest child lost a tooth. Thankfully, Facebook has a way to delete your updates. Still, it would be in your best interest to create two accounts.

If it is your organization that has a social

network presence, it is best to find someone who knows a lot about the company organization to post updates and tweets. "There is a tendency to think that the ideal person to tweet for an organization is someone young, perhaps an intern interested in the topic or in school for something related," says Nell.

"I'm sure that person could do a fair amount of twitter, but they are not already in the loop and for them to find resources to post or identify issues to research and condense into 140 character tweets might not be easy."

A good place to start is to sign up for Facebook. In 2004, Facebook was started by four Harvard students and was available to only a few select colleges. In 2006 the site opened its registration and, since then, has grown to include 250 million active users, with 120 million people checking their Facebook profile at least once a day.

The uniqueness of Facebook lies in its emphasis on updates and networks. The site allows you to post news stories, videos and blog posts, and share them with the people in your network. You can also create a group for which people can become fans, or if you are a nonprofit, you can sign up for Facebook Causes (more on this, later).

The focus of Facebook is to help you find contacts and those who share your interests. You can control the amount of privacy — whether you want everyone to see your profile or just a select few.

Facebook also lets you create "groups" for which people can become fans. The difference between a group and a personal profile is that groups can have multiple administrators (to post updates) and provide a place where fans can discuss your group. Fans of your group also get your updates posted on their newsfeed.

After you have signed up for Facebook you can head over to Twitter.com to take your networking one step further. Twitter offers "micro-blogging," or telling people information within 140 characters.

When applied to the context of social media, Twitter can be helpful in tying networks together via quick updates and new pieces. For example, Facebook lets you link your Twitter account to its status update feature — letting you update your status from either Twitter or a mobile device.

Twitter seems to be developing a culture all its own and might not be the right thing for some people. However, it is worth checking out and trying; at least for a short while. If you do not find any benefit to it, then there are many more options from which to choose.

How can social media and networking help nonprofits?

According to Convio, an online tech and fundraising consulting company, online giving in the U.S. totaled 10 billion dollars in 2007 — a 52 percent increase from 2006. Additionally, as Convio pointed out in its study, 51 percent of wealthy donors prefer to give online.

Social media can help you grow your nonprofit, connecting your organization with donors. Donation sites are currently one of the fastest areas of online development. These sites are possibly the next evolution in social networking and an exciting opportunity for any 501(c)3 nonprofit, because they combine people's interest in doing good while finding (and funding) their community, both online and in person. For example, Epic Change, a nonprofit that builds classrooms in Tanzania, raised \$11,131 in 48 hours using a ChipIn widget on their homepage.

A good starting place for nonprofits would be Facebook Causes. Since you may already have a Facebook account, signing up for Causes is the next logical step in promoting your organization via social networking.

Once you have your profile set up, people can join your network to get the latest updates

Continued on next page

The social media revolution

Is social media a fad? Or is it the biggest shift since the Industrial Revolution?

A video available at www.youtube.com/watch?v=sIFYPQjYhv8&feature=fvst, points out some fascinating facts and figures about the lightning-fast development of social media.

A sample:

- If Facebook were a country it would be the fourth largest in the world.

- 80 percent of Twitter usage is on mobile devices.

- 35 percent of book sales on Amazon are for Kindle devices.

The conclusion: "Social media isn't a fad. It's a fundamental shift in the way we communicate."

Top 10 year-end fundraising strategies

By Gail Perry, ©2009

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The fall fundraising rush is upon us. You are probably deep in your year-end fundraising campaign. And this December should be a big one.

The fundraising outlook for year-end is looking more positive. Donors who were reluctant to give earlier this year seem to be feeling more generous right now.

This year, your year-end campaign needs to be the best ever. Here are my Top 10 Strategies that will help you zoom past your year-end goals.

- Identify the 10-15 major donors who have yet to give in '09. Go see them personally, find out what is on their minds, and ask them for another commitment this year. This could be the one single thing that catapults your fundraising for the year.

- Identify 50-100 donors and make face-to-face calls to ask them for their year-end gifts. If you can't do 50 personal visits, then do 40, or 30. Enlist your volunteers to help. But you MUST include personal one-on-one "asks" in your year-end fundraising strategy if you want to zoom past your goal.

- Don't let reluctant volunteers hold you back. Some volunteers are saying, "Let's just ease off the personal visit because of the recession." Here's what you say back: "When is it ever a great time to ask for money? There's too much at stake. We have to ask now."

- Warm up your donors before the ask. Send your donors an e-mail saying, "I want you to be the first to know that we will launch our year-end campaign next week. Our goal is X. The theme is Y. The deadline is Dec. 31. ... You will receive a letter describing the campaign, and I hope you will pay close attention and respond."

- Don't forget to add to your prospect list. Include your suppliers and vendors, your volunteers, past board members, capital campaign donors, and even your clients themselves.

- Use a visual and emotional hook in your appeal letter. Use a visual metaphor such as a lunch box (food for the hungry) or a diploma (for scholarships).

- Don't begin your letter with "For 20 years the xxx organization has lovingly served xxxx people in our community." (Yawn!)

Instead start like this: "Little Johnny Smith woke up Monday morning, hungry again." Makes you want to keep reading, doesn't it?

- Make your appeal letter attractive and easy to read. Use white space. Short sentences. Short paragraphs. Action verbs. Pictures. Bold-face headings. Wide margins. Make it readable by someone who is just skimming. Use the pronoun "you" liberally.

- Make your solicitation obvious and easy to find. Place it in the very front of the third or fourth paragraph. And in the first few words of a sentence.

By all means, don't bury it at the end of a paragraph deep at the end of a sentence. Then

most readers will totally miss your "ask" because they only skim the first part of any paragraph. And, of course, always ask for a specific amount.

- Follow up the appeal letter with a phone call. A call can double your response. If you only send out one appeal letter, you can expect your return to be only about 15 percent. Keep communicating with non-responders until Dec. 31.

- Plan one or two e-mail follow-ups the very last two days of December. Studies show that 40 percent of online donors make their gifts in December, and that 40-60 percent of those donations are made Dec. 30 and 31. Which means that your website needs to be updated and snappy, with a great big "donate now" button.

Gail Perry is the author of *Fired Up Fundraising: Turn Board Passion into Action*, and founder of Gail Perry Associates, a consulting and training firm based in Raleigh, NC. She has just spent the last month interviewing nine of the country's top fundraising pundits and creating the '09 Year-End Fundraising Strategy Telesummit. She thanks Kim Klein, Laura Fredricks, Mal Warwick, and Simone Joyaux for sharing these and many other year-end fundraising strategies.

The article was first published by GuideStar, November 2009: 800-421-8656 or www.guidestar.org.

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Social media secret: It's the content

"Different venues, different audiences, but the same query: Six times in as many months, I stood in front of a group asking (perhaps demanding) that I answer the same question. Audiences can be scary – and the question pointed to the heart of the matter," writes Gavin Clabaugh in "The Message in the Cryptex."

"In each case, I had been invited – and cheerfully agreed – to talk about web 2.0 and online networks, these new fangled 'social' technologies. But, the audiences wanted brass tacks – my academic musings and observations from on high were not enough. The crowd was hungry. They wanted the secret answer ...

"The real secret is this: It's never the tools, it's the content. It's never the medium, it's the message."

To read the entire article, go to digitaldiner.org/2009/10/04/the-message-in-the-cryptex/.

Social networking (from previous page)

as well as donate money. All donations made through Facebook Causes are processed by Network for Good, an online donation site for nonprofits, and are charged a 4.75 percent processing fee.

If you do not want to be charged the processing fee for online donations, another strategy would be to sign your organization up for Razoo, which does not charge processing fees. Being fairly new to the online donation scene, their business model is still unclear. However, no fees can mean the difference of several thousand dollars with larger donations.

A strategy could be to "tweet" your Razoo profile link along with a quick message to keep your organization in your audience's awareness. Razoo also has an option for fans of your organization to create fundraisers for your cause.

Users can also sign in with their Facebook profile login information via Facebook Connect to make it easier for you to see who is viewing and donating. Additionally, if your organization is on Guidestar then you already have a profile on Razoo.

If you are not on Guidestar, then I highly suggest you sign up. Guidestar is an online database of virtually all nonprofit organizations in America. Users can search by keyword, name, EIN, city, state and zip to find the nearest, most relevant nonprofit. Guidestar also lets users view full information about your organization and write reviews.

In the online donation/social media realm there is also Change.org. This site combines user profiles with causes, giving them a chance to tell friends about them while encouraging them to donate money and sign petitions. Organizations can write their own blog, post videos, post jobs and post actions that need attention. Donations given through Change.org are subject to a 4.75 percent fee processed through Network for Good.

Another social media nonprofit donation portal is firstgiving.com. With an emphasis on letting users pass the word around about your organization, firstgiving.com allows fans of your cause to create fundraising pages for you, saving them the ability to notify friends and family about your cause.

of their choosing or creation. Amaze stands out from other online donation sites in that it focuses on the project, rather than on one person promoting it. Think of it as a nexus of Facebook, Wikipedia, and Network for Good. Amaze also lets you link your projects to your Facebook profile so you can get more people interested in your cause.

What is next for social media/networking?

With many sites coming into the social media field so quickly it is hard to predict what the next face of social media will be. "I think there will be more and more specialized social networking sites that link people with specific interests," said Nell Eckersley.

"Individuals and organizations will figure out how social networking can benefit them ... This is very different than any other form of marketing and I think that the future is going to see more of this kind of personalized marketing."

Tom Watson sees social networking as creating a more democratic form of media – to the detriment of professional media outlets. "I see continued evolution toward a 'semi-pro' media, where people produce blogs and video and podcasts and other forms of content for free or very cheaply ...

"The crowd is not always right and it's not always inquisitive. For nonprofits, therefore, it's vital to invest in building and attracting an audience for their cause-related content now and the best return on investment is in social media. That means taking care of the virtual volunteers who join your networks and help make your case."

Whatever the future holds, we will be seeing a lot more social networking. One prospect is Google's Wave project that stands to deal a blow to Facebook, or at least drastically change the way we connect with each other.

Google Wave allows instantaneous communication over many platforms in nearly every form. Users will be able to collaborate in real time and send email-like messages instantly as well as contact each other through

RESOURCES

Depending on your goals, you will need to choose the right set of tools. To understand which tools are needed, you must first understand what they do. Here is a very small sampling of available resources:

- **Firstgiving.com:** users can create fundraising projects for you and send emails to friends and family to get them to donate.

- **Change.org:** Organizations can make profiles, blogs, post videos and take donations.

- **Razoo.com:** Online donation site has no processing fees.

- **Amaze.com:** Online donation site where users create projects to collaborate and donate money towards.

- **Ning.com** and **Wikia.com:** Make your own social network site.

- **Facebook.com:** The most popular social network site today.

- **LinkedIn.com:** A great tool for finding companies and other professionals.

- **Twitter.com:** Broadcasts updates frequently and quickly – all in 140 characters or less.

- **Mozes.com:** Pushes your Twitter updates to cell phones as SMS text messages. Great for coordinating events and volunteers.

- **Wordpress** and **Typepad:** Easy to use blogging platforms. Wordpress is free and open source; and Typepad is free with the option to pay for upgrading. Both publish to RSS.

- **Mailchimp** and **iContact:** Both are mass mail programs you can use for free with the option to pay for more features. Linking your RSS feed to automatically email list members is a great way to keep in touch.

- **Drupal** and **Joomla:** Both are open-source website creation platforms or content management systems (CMS). While both have a relatively steep learning curve, they can publish every page of your website to RSS and email subscribers.

CAREER PROFILES

Tami Haaland: Carve out time to do your work

Tami Haaland lives and works in Billings, where she is an associate professor of creative writing at MSU Billings and directs the university honors program. She is the author of *Breath in Every Room*, and her work has been collected in nine anthologies and numerous journals.

How did you know that this is what you wanted to be?

When I was a kid growing up in rural Montana, I decided that I wanted to write poetry. I suppose I came to it in early adolescence the way many kids do. It was a way for me to express intense emotion in a notebook and then hide it under my bed. But as I went through high school I remained convinced that poetry was what I wanted, and though I veered away for awhile, I circled back to it in my mid-twenties and quietly continued my pursuit.

What surprises me about this story is that I don't remember reading poetry as a child and probably read very little of it in high school, though I always expressed my fondness. My parents bought me a book containing a few of Frost's poems, which I still have, but poetry has always seemed an odd choice when I look back.

My brothers and I received musical training from the time we were young, and my father was an amateur landscape artist who worked in oils. I remember that I often tried drawing and would ask him to draw things for me. I nagged him to spend more time on his art, but he didn't have a studio and oils need lengthy drying time, so any temporary setup was inconvenient. It has occurred to me that my inadequacies in music and art led me to search for other options, and poetry makes sense in this way, since it is both rhythmical and image-based.

How did you get started in your career?

It depends on what you mean by career. Since there's little or no money attached to poetry, I need a job, and I'm grateful to have something related to my field. After receiving a master's from The University of Montana, I worked as an editor for Polebridge Press, taught for two years in Bozeman, then taught adjunct classes in Iowa and Wyoming before arriving in Billings.

If you mean career as the thing we love to do, like writing, even if money isn't part of it, then I guess I started taking my work seriously when I was still in my 20s and kept it mostly to myself before I began seeking feedback and publication.

What were the pivotal moments on the path?

Even the smallest encouragement can be important. I remember attending a women's conference in Spokane, probably in 1987 or '88. Olga Broumas was one of the featured speakers, and during a reception I shyly approached her. I told her that I wrote poetry but that it felt like everything was fragmented. "Well then, write in fragments," she said.

It seemed the exploration I was conducting was all right, that it wasn't a matter of having completed and perfect work, but that an investigation of voices, rhythms, and unfinished statements was legitimate, even more, that it was the work I needed to do.

A year or two later, Eleanor Wilner came to Bozeman, where I lived at the time, and conducted a workshop for six weeks. During our final meeting I asked, what should I do now? "Continue," she said.

Both bits of advice were simple. It was as if I had asked "what am I doing? Does this make sense? Am I wasting my time?" Both statements eliminated doubt and encouraged me to pursue that inner path leading to poetry.

Later, more public confirmations occurred: my first publications, acceptance into the MFA program at Bennington College, a

first book award, an invitation to read at the National Book Festival, a poem on Garrison Keillor's "Writer's Almanac." I am grateful for these opportunities, and for other publications and invitations to read. But I was also disbelieving.

A teacher and friend, David Lehman, once told a group of us that within a day or two of winning an award, you will think it's a mistake. That's exactly the kind of disbelief I experienced, and continue to experience, whenever something really good happens.



Poet Tami Haaland

What role did education play?

It played a huge role, both in Missoula and Vermont. I had the good fortune to study with such fine teachers in Missoula, and to get both a B.A. and M.A. in literature there. In fact, I took too many credits in literature as an undergraduate and had to petition to graduate. It has been fascinating to see how those years of study percolate to the surface in unexpected ways.

This is also where I took my first creative writing courses as an undergraduate and began to think more about what makes good writing. I was lucky to have classes from Richard Hugo, Madeline DeFrees, William Kittredge and Earl Ganz.

The two years I spent in the low-residency program at Bennington were a thrill. In the middle of my life, I had the good fortune to go to school, listen and participate with such interesting students and faculty. I couldn't get enough. It was a wonderful, affirming time when writing and reading took center stage.

How about family and friends?

When I was young, my parents provided for my education and supported me in what I wanted to do. My husband, Jim Bradley, made the Bennington experience possible by agreeing to single-parent during my 12-day absences every six months. And our sons were patient even in childhood, traveling and sitting through one reading or another.

I've also had the opportunity to share work with friends and colleagues. The English department at MSU Billings is a supportive environment. I can't tell you how many times I've traded work with colleagues, both former and present.

Sandra Alcosser generously invited me to assist her during her term as Poet Laureate, and I've worked locally with Dave Caserio in his Feast for the Hunger Moon. Betsey Harris has choreographed and danced a number of my poems, and Ian Elliot, along with a host of others, created an entire performance based on my work.

Did help arrive unexpectedly?

There have been many encouraging moments, and many kind people who bought my book. Since you asked about unexpected op-

portunities, though, here's a small example.

A few years ago the poet John Reinhard selected 10 poets from Alaska to Texas and sent this proposal: we would all agree to write one poem per month, email it to the designated "editor" for the month – we each would take our turn – and the editor would copy the ten poems, put them together and mail them to the participants.

We've been carrying on this project for about three years, I believe, and our energies wane from time to time, but it's been a great experience. It involves both discipline in writing and appreciation of each other's efforts. Sometimes we even get into making beautiful covers for the monthly collection.

Did unexpected obstacles appear?

Publishing isn't easy. The rejection rate for most journals is high, and getting a poetry book published is more difficult. When *Breath in Every Room* won the Story Line Press first book contest, I was thrilled, not only with that book but by the assurance that I had a publishing home base where subsequent books would be welcome. Unfortunately Story Line went out of business near the time I had another manuscript ready, which meant entering contests and sending this new work to various presses during open reading periods. Inevitably the work competes with hundreds, if not a thousand or more manuscripts.

How do financial resources come together for you to write?

I'm fortunate to have a tenured position at MSU Billings. Beyond that, I teach extra classes during the year and all summer, which provides for my family but narrows the opportunity for extended writing time.

I often write in the moments I can find, sometimes while avoiding work that I find less appealing, and I've learned to draft my work quickly sometimes on scraps of paper. The problem is finding extended time to evaluate and revise these drafts into finished poems. And I admit that I could be far more efficient at submitting my work for publication.

Occasionally a small opportunity comes along to support my writing – a conference trip, a bit of travel that gets me out of my ordinary life. I've also had support from MSUB and other sources for academic research of poetry, which has been extremely helpful because it has focused my energies on history and craft.

The flip side of this situation is that I've learned a lot about scrapping for funds and working through difficulties, which may have led to various kinds of poetry advocacy. I decided a few years ago that even though I have to teach 11 months a year, I can't give up poetry or things associated with it if they really matter to me.

A few of us started the Yellowstone Writer's Collective in Billings and have sponsored readings and workshops. Russell Rowland and I co-founded and edit *Stone's Throw Magazine*, and recently I've been teaching literature and creative writing in Montana Women's Prison.

What advice would you offer an artist trying to build a career?

Find the friends and colleagues who will support you in your work. I don't mean praise you blindly and make you feel good, but friends who will ask you to take your work seriously and make time for it, who ask pertinent questions that help you move forward, friends you can trust to be honest with you. Find ways to believe in yourself.

I don't know much about getting the requisite financial reward that allows one to focus wholly on art, but even if you have to get the money elsewhere, carve out predictable amounts of time to do your work. It will keep you much saner in the long run.

Whitefish Review receives tax-exempt status

The submission period for the winter issue of the *Whitefish Review* has ended, but one piece of writing the journal recently received will help the nonprofit raise money through grants, as well as encourage more individual, tax-deductible donations. The IRS recently granted the journal official tax-exempt status from section 501(c)(3) of the tax code.

Since its debut issue in December 2007, the *Whitefish Review* has carved out its niche by publishing moguls of the literary world alongside emerging writers and students, while adding professional athletes to interest a broader audience. In each issue, a 12-page glossy color section showcases art and photography.

In its winter issue, New York literati Isaiah Sheffer, the founder of NPR's "Selected Shorts" program at Symphony Space, is featured on the same bill with extreme skier Scot Schmidt, one of the world's most recognized skiers.

The sixth issue of the 160-page journal, which is published twice a year, is slated to arrive on newsstands in mid-December. Copies are available in bookstores across Montana and the Mountain West and online at www.whitefishreview.org.

Transitioning from artist to ED

By Steven Young Lee

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From *Blue Avocado*, www.blueavocado.org

Few young people answer "nonprofit executive director" when asked what they want to be when they grow up. And most executive directors will admit to not having thought much about such a career, until just the right job happened to land in their path.

Here's how the story unfolded for a young artist from Chicago who one day found himself unexpectedly working as an executive director in Montana:

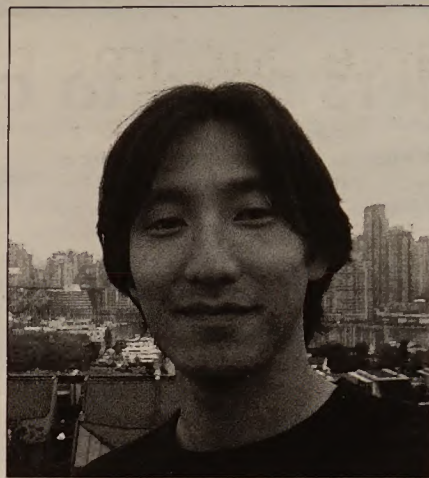
As an artist, the thought of becoming a nonprofit executive director just never occurred to me. My aspirations were always clear: to make my artwork in a stimulating, creative environment.

After college I spent a summer as an artist-in-residence at the Archie Bray Foundation for the Ceramic Arts (The Bray) in Helena, doing sculpture alongside other ceramic artists.

After that 1998 summer residency I moved to Chicago and worked as a studio potter for three and a half years while also managing a local ceramic supply company. As much as I wanted to be alone in the studio making pots, much of my time was spent contacting galleries, preparing for craft shows, interacting with the public and managing my finances.

While still on the artist's career path, I moved to another big city – New York – for another artist residency and, to be honest, to be closer to my girlfriend at the time. When the residency (and the relationship) ended, I attended graduate school and then spent a year living/working in China, teaching and creating a new body of artwork in the city of Jingdezhen.

Along the way, I kept in touch with the previous Bray director, Josh DeWeese. I was teaching ceramics as a visiting professor in Vancouver when I heard that the ED position was opening at the Bray. I knew the candi-



Artist Steven Young Lee was hired in 2006 as director of the Archie Bray Foundation.

date field would be competitive given the organization's stature, and I doubted that they would actually take a risk on someone with my background.

When I received the call from the board president offering me the position as the director of the Archie Bray Foundation, I surprised myself by not accepting the job that instant. Needing to clear my thoughts, I took

a trip to a small seaside town to think about the responsibility and the journey ahead of me. Once I'd sorted things out, I called to accept the position.

Past skills relevant

Although I came into the job without any ED experience, my past work as an

artist, teacher, and manager have helped me tremendously with the wide range of responsibilities before me. Don't get me wrong – there has been a huge learning curve: working with a board, fundraising, pulling weeds, etc. Luckily I had ample overlap with my predecessor to learn the ropes, and an amazingly dedicated and helpful staff.



Landscape Jar by Steven Young Lee.

Looking back over the last three years, it hasn't always been easy to maintain my hours in the ceramics studio, but it has been so rewarding to work in such a stimulating and creative environment. While some skills have come more naturally than others, there are a lot of people I can look to for support and counsel.

Although I was born and raised outside of Chicago, I fell in love with Montana and particularly Helena, where I spent a lot of time fly-fishing, hiking and enjoying the slower pace of life. As someone whose skin crawls at the sight of urban traffic, I particularly enjoyed swapping out Chicago's rush hour with Helena's "rush minute."

It may not be the most ethnically diverse community (I help make up the .78 percent Asian population in Helena, which slips to .5 percent when I leave on a trip), but it is culturally diverse, and full of interesting and educated people who are passionate about the arts. I do wish there was a Korean restaurant in town.

After becoming more comfortable with the day-to-day operations of the organization, I could pursue new directions, some of which were not anticipated until I spent time here. Recently we've taken a closer look at the environmental impact of our facilities and artistic processes and have instituted a number of sustainable initiatives to serve as an example in our community.

The Bray is a special place that changes lives in a way that I am passionate about. I'm thankful that my past experiences provided the right mix of skills to launch me on the path of my current job, and am committed to supporting the Bray through the next stages of its growth.

Steven Young Lee is the resident artist director of the Archie Bray Foundation for the Ceramic Arts, founded in 1951 as a gathering place for emerging and established ceramic artists. He has exhibited in museums and galleries around the country. His sculpture "challenges pre-conceptions of style, form, symbolism, superstition and identity" (University of Montana).

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Website offers insurance resources

Artists' Health Insurance Resource Center is a comprehensive information resource focusing on the healthcare needs of the arts community.

Created in 1998 by The Actors Fund, the website provides a state-by-state overview of such topics as individual and group insurance plans; what to look for in selecting a plan; eligibility, cost and scope of coverage; public benefit plans for which artists may be eligible or arts associations they can join to qualify for group coverage; and links to other arts, insurance and information resources.

Surveys have shown that at least 30 percent of artists are without any kind of health coverage, which is about twice the national average. This site makes it easier for arts professionals and organizations to make knowledgeable choices about healthcare coverage and to find the resources to meet their medical needs.

To learn more, visit www.ahirc.org.

Tech Talk: Moving from Windows to a Mac

By Mark Ratledge

Many artists and writers I know use Macs instead of Windows and have for their whole careers. I have always used Macs personally and for my consulting work, though I work on Windows almost daily for my clients, because Windows has the vast majority of the market share in home and business computers.

But over the last few years, Apple's market share has been increasing, because more and more people have been moving from Windows to Macs. The move might be because of all the Apple peripherals available, such as iPods and iPhones, or the near total lack of malware – trojans, viruses, etc. – that are common problems on Windows.

What if you use Windows and want to move to a Mac? The icons and folders and other "Desktop" aspects of a Mac will be familiar to Windows users. But the big question for many might be the difficulty in moving programs and files. How hard is it? Not very.

Photos and images – such as jpg and gif images – are a universal format and will transfer perfectly. Music and movies are easy, too: mp3 and aif files will move right into iTunes, and Apple's Quicktime movie player can play many formats of movie files, including wmv (Windows Media Player) files with a free component.

Email is slightly more complicated. If you use Web-based email, there's no prob-

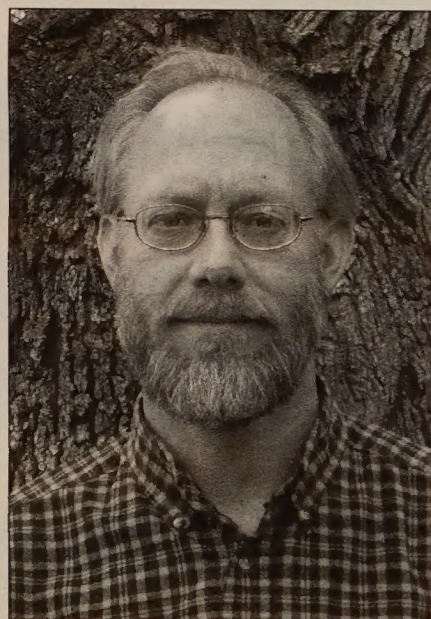
lem, as your email isn't stored on your PC or Mac. If you use Outlook on Windows, there are different ways of bringing your email over to a Mac.

You can move your files from your account on your Windows PC with a USB drive, a CD or a direct network connection. Belkin makes a special cable, but it's not absolutely necessary. See it at songdogtech.net/link/movetomaccable/.

What about programs? Thousands of Windows programs and the major suites – like Microsoft Office and Adobe products – have Mac equivalents. That means that Photoshop files from Windows will easily move to Mac Photoshop, as will Word documents and Excel spreadsheets to Office for the Mac. Quicken, Quickbooks, Filemaker, too, all have Mac versions.

What about hardware like printers and scanners and cameras? OS X supports thousands of devices, and while you can check the manufacturers website for OS X drivers, many printers and cameras work by just plugging them in.

If you have an old Windows program that has no Mac equivalent and you need to continue to use it, look into running Windows on your Mac by using virtualization software. I run Windows and Windows programs on my MacBook every day for certain things, and I cover it in an article on my website: songdogtech.net/link/winonmac/.



Mark Ratledge is an information technology consultant in Missoula. Contact him through his website and blog at songdogtech.net.

If you're thinking of switching, check Apple's support website for everything you need to know to move from Windows to a Mac: www.apple.com/support/switch101/.

LAW AND THE ART WORLD

Artists and dealers need to communicate

By Bill Frazier ©2009

While we are all suffering the same economic malaise, artists and galleries are getting hit especially hard. Many gallery purchases are the product of disposable income and when that income is reduced, so are the purchases. Even though the gallery sales are down, the expenses are not, and herein lies the source of many other problems between galleries and artists.

Artists are beginning to discover that sales of their work were completed weeks and months ago, but no proceeds payments have been made to them. Inquiries are going unanswered; emails and telephone calls are ignored; galleries are closing. Sales proceeds are being used to pay rent, power, mortgage payments, salaries and the like in order to stay open. Disastrously, some galleries either do not have adequate insurance or are letting insurance coverage lapse.

The artists, especially if they are in different areas of the country from the galleries, cannot easily check on their work. Panic mode ensues.

In some cases, artists know that certain pieces of art have been sold, but they have not been paid or notified by their gallery. Perhaps the gallery has reported the sale, but has delayed making payment.

Sometimes a variation of the Ponzi scheme develops where the sales proceeds from one artist's painting are used to pay another artist with the hope that more sales will be made to catch up everyone. This has frequently happened with some careless galleries, but the present economy has exacerbated a bad situation.

It is increasingly important for artists and galleries to stay in touch with each other and discuss pending problems. Questions for discussion could include the following:

- Is the particular gallery feeling threatened by the economy?
- Are any sales being made?
- What is selling?
- Is the pricing realistic and is the artist willing to work with the gallery on pricing? This can be an on-going debate between the gallery and artist.
- Are temporary discounts appropriate?
- Are any discounts appropriate?
- How is work being marketed, if at all?
- Are advertising, show and other promotion budgets being cut back?
- Is the artist's work actually being shown in the gallery? This means is it hanging on the wall, or is it in the basement or in a storage closet?

• Should the artist remove his work or replace it with new pieces?

• Is the gallery optimistic about an upturn in the art market?

• Do both parties feel that the other is being candid about prospects?

• Are both parties willing to work together to help get out of this situation?

As to the issue of discounting, I can state that numerous artists and galleries have told me that they never, under any circumstances, discount prices. This is fine. However, I do not know of a single artist or gallery that I have ever dealt with that does not offer a discount if it takes one to complete a sale.

I do not want to start a letter-writing campaign, but I simply point this out from broad experience with artists, galleries and sales. Everything else is discounted, so this might help get things moving.

As pointed out in earlier articles in *State of the Arts*, fraud and embezzlement may become issues where non-payment is involved. If months and months go by after a sale of the artwork, and the artist has not been paid, and especially if communication has been unsuccessful, the criminal law system may be helpful.

The artist should consider consulting the district attorney or county attorney, as applicable, for advice on proceeding with criminal actions in such cases. There is no cost for these services, in contrast to pursuing a civil action – in other words, suing the gallery.

In most states, when artwork is consigned to a gallery, auction or show, that gallery or show becomes the trustee for the proceeds of any sale, and responsible for the artwork in their possession. If the work is then sold, and the artist is not paid, or the proceeds are used to pay something or someone else, that may be considered theft or embezzlement, for which criminal sanctions are available.

I assure you that a letter from a district attorney on behalf of an artist will carry far more weight than a letter from anyone else. I am hearing from artists whose work was sold months ago and who have never been paid. The longer the artist goes without doing anything the less the likelihood that anything will be recovered.

Similarly, galleries have gone out of business without ever contacting their artists about return of the work. Not only that, but the gallery owners refuse to communicate with the artists. Again, talk to your county or district attorneys and police departments where the gallery was located.



Bill Frazier

I know that they may be very helpful in recovering work for some artists at no cost to the artists. I am familiar with several instances in which the police recovered work from out-of-business gallery owners who had concealed it and had it stored away.

Look at it the same as any other stolen property. It is yours; it is being concealed from you, taken without your permission, and you have the right to get it back.

I do not intend these comments to be an indictment or even a criticism against galleries. Most are upright, honorable businesses and they are suffering through this economy just as we all are. Many have weathered similar economic disruptions in the past and have maintained successful business relationships over the years.

While many people do not like to think of it as such, art is a business and it is the business by which artists and galleries make their livings. Included in this business are standards by which both the gallery owners and the artists are expected to conform. A few bad examples, which prompt such articles as this, give all a bad name.

In summary, it is more important than ever for artists and dealers to stay in touch, work with each other and honor their obligations. Address problems before they become disasters and strive for a successful outcome for all.

Bill Frazier served a lengthy and invaluable tenure as chairman of the Montana Arts Council. He's in private practice in Big Timber, and can be reached at 406-932-5453 or artlaw@mtintouch.net. MAC thanks *Art of the West* for permission to reprint this series.

Study shows arts can help in healthcare settings

Incorporating the arts into health-care settings has multiple benefits for patients and may reduce health-care expenses, a new study says.

Up to half of health-care institutions in the U.S. incorporate arts programming into their care, says the report from Society for the Arts in Health-care, Americans for the Arts, The Joint Commission and the University of Florida Center for the Arts in Healthcare.

Benefits from arts programming include shorter hospital stays, less need for medication, and a boost for job satisfaction and employee retention.

To read the entire article, go to www.philanthropyjournal.org/news/arts-health-care-seen-yielding-benefits.

— From the *Philanthropy Journal*, Oct. 19, 2009

PERCENT FOR ART

Rob Akey to create oil painting for new state office building in Kalispell

Flathead Valley artist Rob Akey has been selected by the Montana Arts Council's Percent for Art Program to create a large-scale original oil painting (96 inches high by 72 inches wide) for the recently completed building that houses the Montana Department of Natural Resources, Northwestern Land Office and Montana Department of Environmental Quality in Kalispell. The painting will be permanently installed in the lobby.

According to Akey, "As a Flathead Valley native, I have a deep appreciation for the quality of life and natural amenities we enjoy here, and I am honored to aid in the furtherance of the DNR/DEQ mission: 'To help ensure that Montana's land and water resources provide benefits for present and future generations' and 'to

protect, sustain, and improve a clean and healthful environment to benefit present and future generations.'"

The work, titled "Lifestreams," will depict the basic elements of our natural landscape – lush forest, moving water and a bright, clear atmosphere.

For more information on Akey and his art, visit www.RobAkey.com.

Coming up: Percent-for-Art project in Butte

The Montana Bureau of Mines and Geology (MBMG) Petroleum Building at Montana Tech in Butte is under construction. The Montana Arts Council is preparing the prospectus for the Percent-for-Art project that will take place there, with a budget of up to \$43,200.

The website announcement and details will be available soon at art.mt.gov. Please check back or contact Kim Baraby Hurtle, Percent-for-Art program manager, at 406-444-6639 or khurtle@mt.gov.



Whitefish artist Rob Akey

OPPORTUNITIES

Disclaimer: No endorsement is intended or made of any product, service or information either by its inclusion or exclusion from the Opportunities section of the State of the Arts. While all attempts are made to insure the correctness and suitability of information under our control and to correct any errors brought to our attention, no representation or guarantee can be made as to the correctness or suitability of that information or any other linked information presented, referenced or implied. All critical information should be independently verified.

Visual Arts, Crafts and Photography: Call for Entries, State of Montana

The 34th Annual Montana Juried Art Exhibition will be held June 3-30, 2010, in Butte, MT. This exhibition is open to all artists in any medium, 2D and 3D. For more information and a prospectus, visit the Butte Copper City Artists' website, www.butteartists.org. DEADLINE: April 12, 2010.

The Sandpiper Art Gallery in Polson, MT, is pleased to announce "Black, White and Shades of Gray" as the title and theme for the gallery's next non-juried invitational exhibition. Artists are welcome to submit up to three pieces of original two- or three-dimensional work. All work must be ready to hang or display and be delivered to the Sandpiper Gallery on Feb. 20. The exhibit will be on display Feb. 26-April 3. All works submitted should incorporate the theme Black, White and Shades of Gray. There is no charge for Sandpiper members to exhibit, however non-members will be charged a \$15 exhibitors fee. Call 406-883-5956, visit www.sandpiperartgallery.com or email mskelley@centurytel.net or kellyapgar@hotmail.com for additional information.

Visual Arts, Crafts and Photography: Call for Entries, National

Seattle's Office of Arts and Cultural Affairs, in collaboration with Seattle Parks and Recreation and the Seattle Department of Transportation (SDOT), seeks an artist or artist team to create a new media artwork for the Cheshiahud Lake Union Loop. The six-mile urban trail links more than 35 pocket parks and waterways around Lake Union. The selected artist or artist team will create a new media project drawing on the history and/or context of the site. Possible media include podcast- or cell-phone based audio work, audio and/or video tours using mobile media and GPS, and walking tours or interactive events using the Web. The call is open to professional artists living in Washington, Oregon, Idaho, Montana, California or British Columbia. The \$18,000 budget includes design, fabrication and installation costs. A link to the online application and guidelines is available at www.seattle.gov/arts. DEADLINE: Jan. 12, 2010.

The David Eccles School of Business Art Selection Committee seeks individual artists/teams to generate site-specific artwork for its new classroom/office building on the campus of the University of Utah in Salt Lake City. This project is open to artists residing in the United States. Applications will be accepted online or digital images submitted via CD. The budget is \$188,000. Project specifics are available at www.utahpublicart.org. DEADLINE: Jan. 21, 2010.

Feats of Clay XXIII, a juried competition of ceramic works presented by Lincoln Arts and Culture Foundation April 24-May 30, 2010, in Lincoln, CA. This celebratory exhibition of contemporary ceramic art (sculptural, non-functional, functional) will be held on the property of the renowned Gladding, McBean Terra Cotta Factory, and displayed inside an original 35-foot beehive kiln and in the historic architectural design studio. For more information, contact Lincoln Arts, 580 Sixth St., Lincoln, CA 95648; 916-645-9713; email: info@lincolnarts.org; www.lincolnarts.org. DEADLINE: Feb. 5, 2010.

Want the latest info on opportunities?

Using email, the arts council manages three biweekly information newsletters that provide current and ongoing opportunities. Artists, arts organizations and arts educators each have their own list.

To sign up for any or all of these information tools, email Beck McLaughlin at bemcloughlin@mt.gov or look for the sign-up form on our website and in the newspaper.

The 6th Annual Custer Stampede Buffalo Art Auction is seeking artists in table top and free form categories. The event involves a variety of bison artwork that can be embellished in any medium for interior or exterior display. All artwork will be on display throughout Custer City and the Black Hills from mid-May through Sept. 23, 2010. The auction is Sept. 25. Applications can be downloaded at www.custerstampede.org. For information, call 605-673-5955 or email info@custerstampede.org. DEADLINE: Jan. 29, 2010.

VSA arts and CVS Caremark All Kids Can invite children to submit artwork to All Kids Can Create. Open to children, ages five to fifteen, from all 50 states and the District of Columbia. All artwork will be featured in an online gallery and considered for display in a national touring exhibition that will debut in Washington, D.C., in June 2010. The exhibition will be on view during the month of June and will feature one piece of artwork from every state and the District of Columbia. Visit www.vsaarts.org/allkidscreate for sample activities and details on how to apply. All artwork must be submitted online through Artsonia, a website that shares children's art at www.artsonia.com/allkidscreate. DEADLINE: Feb. 5, 2010.

Ciao Gallery of Jackson, WY, is pleased to offer the opportunity to participate in the third annual "Naturally Nude," an exhibition of exceptional nudes to be held Feb. 14-March 5, 2010. This show is open to all artists in any medium. This exhibition opening takes place on Valentine's Day evening and has become one of the most popular events for the gallery. For a prospectus, visit www.ciaogallery.com. For more information, call Michelle Walters at 307-733-7833 or email ciaogallery@yahoo.com. DEADLINE: Jan. 22, 2010.

Larson Gallery, located on the campus of Yakima Valley Community College in Yakima, WA, is accepting entries for "Nature by Design: New Directions in Fiber and Jewelry," a new biennial national juried exhibition that runs April 9-May 5, 2010. Approximately \$3,000 in prize money will be awarded. The New Directions in Fiber and Jewelry series is a "redefinition" of Art to Wear, the fiber and jewelry biennial hosted by Larson Gallery for nine years. New Directions in Fiber and Jewelry offers a broader platform for fiber and jewelry artists beyond garment or wearable art. Only original artwork not previously shown in a juried exhibition at the Larson Gallery and completed during the preceding two calendar years will be considered. Entries from CDs accepted. For information visit www.larsongallery.org or call 509-574-4875. DEADLINE: Feb. 19, 2010.

Residencies

Archie Bray Foundation is accepting applications from ceramic artists for its 2010 resident artist program. Long-term residencies, usually one year with an option to extend through a second year, and short-term residencies, usually through the summer months, are available. The residencies allow individuals to pursue their personal approach to ceramics and provide a unique environment for artists to come together to work, learn and share. The Bray provides a studio, discounted materials, a variety of kilns, sales gallery, and teaching opportunities. Resident artists cover their own costs for materials, firing, and living expenses in Helena, MT. Also, the foundation is currently accepting applications for the 2010-2011 Lilian, Lincoln, Matsutani, MJD and Taunt Fellowships. Each fellowship awards \$5,000 to a ceramic artist that demonstrates merit and exceptional promise for a one-year artist residency at the Bray. For more information, or to apply online, visit www.archiebray.org, or contact the Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59602; 406-443-3502; email: archiebray@archiebray.org. DEADLINE: March 1, 2010.

The U.S./Japan Creative Artists' Program is sponsored by The Japan-U.S. Friendship Commission and the National Endowment for the Arts. The program provides support for up to five outstanding contemporary and traditional artists from the United States to spend a five-month residency in Japan to pursue their individual artistic goals. The program is extremely competitive; applicants should have regional or national recognition and anticipate a highly rigorous review of their work. Artists should also present compelling reasons for wanting to work in Japan. Selected artists will receive a monthly stipend for living expenses and a housing supplement, as well as an allowance for professional support services; up to \$6,000 for round-trip transportation for the artist, domestic partner and/or dependent children, and a baggage/storage allowance; and a stipend for pre-departure Japanese language study in the United States. Additional information, including guidelines and the application, can be found at www.jusfc.gov/creativeartists.asp. DEADLINE: Feb. 1, 2010.

I-Park Foundation announces its tenth season hosting The Artists' Enclave. Self-directed artists' residencies will be offered from May through November 2010, with possible off-season sessions in April and December. Most sessions are four weeks in duration. Residencies will be offered to visual (including digital) artists, music composers, environmental artists, landscape and garden designers, creative writers and architects. Work samples are evaluated through a competitive, juried process. There is a \$25 application processing fee required and artists are responsible for their own work materials as well as transportation to and from the area. I-Park is introducing a modest food program for 2010 where most, though not all, of the food will be provided. The facility is otherwise offered at no cost to accepted artists. I-Park is a 450-acre natural woodland retreat in rural East Haddam, CT. Accommodations include comfortable private living quarters in an 1850s era farmhouse, shared bathroom facilities and a private studio on the grounds. An abundance of power tools and equipment, site materials, an electric kiln, wireless internet and library facilities are provided. For additional project information, visit www.i-park.org or email ipark@ureach.com; 860-873-2468. DEADLINE: Jan. 11, 2010.

The Skowhegan School of Painting and Sculpture offers a residency program for emerging visual artists June 12-Aug. 14, 2010. Skowhegan, located in Maine, seeks each year to bring together a gifted and diverse group of individuals to create the most stimulating and rigorous environment possible for a concentrated period of artistic creation, interaction, and growth. For more information, or to apply, visit www.skowheganart.org. DEADLINE: Feb. 1, 2010.

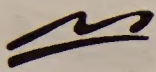
Applications are now being accepted for residencies in 2010 at La Macina di San Cresci. The artist residency program, located above Greve in Chianti in the heart of Tuscany, Italy, between two great cities of the Renaissance, Florence and Siena, provides the ideal combination of living and working in a setting of truly inspirational beauty. The artist residencies may consist of seven to 90 days, with a possible time extension, based on the personal project proposal presented. A yearbook will be published, representing the various experiences, using photos and texts of artists and events. The artists with an especially interesting project may have a public event that offers a venue to test their ideas in a dialog with other artists and the general public. Help will be given from La Macina di San Cresci staff to organize a local exhibition on a theme related to their residency project. Residencies are available Jan. 1-Dec. 31, 2010. Visit www.chianticom.com for details and an application form.

Continued on next page

CAN offers website

The Community Arts Network (CAN) hosts a website that offers a living archaeology of information about community-based arts. Go to www.communityarts.net and find:

- The CAN Reading Room, which offers a large database of articles from *High Performance* magazine.
- A monthly newsletter, *APInews*, which can be subscribed to free of charge.
- Resources, a bookstore and forums are also available.



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National arts resources

- **National Endowment for the Arts:** 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202-682-5400; www.artsendow.gov; email: webmgr@artsendow.gov.
- **National Endowment for the Humanities:** 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202-606-8400; www.neh.fed.us.
- **Arts 4 All People:** www.arts4allpeople.org; email: a4ap@wallacefunds.org.
- **Americans for the Arts:** 1000 Vermont Ave., NW, 12th Floor, Washington, DC 20005; 202-371-2830; www.artusa.org.
- **American Association of Museums:** 1571 Eye St. NW, Ste. 400, Washington, DC 20005; 202-289-1818; www.aam-us.org.
- **National Trust for Historic Preservation:** 1785 Massachusetts Ave., NW, Washington, DC 20036; 202-588-6000; www.nationaltrust.org.
- **ADA Services Unit:** U.S. Equal Employment Opportunity Commission, 1801 L St. NW, Rm. 9024, Washington, DC 20507; 202-663-4900 or 800-669-4000 for employment questions; www.eeoc.gov/facts.
- **New York Foundation for the Arts:** 155 Avenue of the Americas, 14th Floor, New York NY 10013-1507; 212-366-6900; www.nyfa.org.
- **Architectural and Transportation Barriers Compliance Board:** 1331 F St. NW, Suite 1000, Washington, DC 20004; 800-872-2253; www.access-board.gov.
- **National Rehabilitation Information Center (NARIC):** 800-346-2742 or 800-344-5405 for assistive technology product information.

Residencies (continued)

The Montana Artists Refuge in Basin, MT, is offering summer residencies. Summer residents will be selected March 15. For information, visit www.montanaartistsrefuge.org. DEADLINE: Feb. 28, 2010.

Workshops/Conferences

ASilk Painting Workshop with Julie Wulf will be held Jan. 16 at On the Wall Gallery in Hot Springs, MT. Cost is \$45-\$50 and includes all supplies. Call 406-741-2361.

The Montana Art Education Association will be seeking presenters to give workshops at the annual 2010 MEA-MFT Fall Conference in Helena, MT. Workshops can be one hour or two hours in length if on site, or for longer periods of time if an off-site location is arranged. For more information contact Peggy Leverton at peggy1@corvallis.k12.mt.us or at 406-961-3007, ext. 214.

Stumptown Art Studio in Whitefish, MT, offers these classes: Beadweaving with Traci Staves, Jan. 12 and Feb. 16; Glass Fusing with Melanie Drown, Jan. 20 and Feb. 24; and 3-D Feltmaking with Kendra Hope, Jan. 27. Call 406-862-5929 or visit www.stumptownartstudio.org.

The Yellowstone Art Museum in Billings, MT, offers the following workshops: Robert Morrison, Calligraphy, Jan. 15; Jim Poulson, The Color of Light in Oil Painting II, Jan. 30; and Connie Herberg, Interpretive Drawing, Feb. 20. Cost for each class is \$55-\$60. Call 406-256-6804.

Living Art of Montana offers Creativity for Life workshops, Saturdays, Jan. 9, 23 and 30, and Feb. 6, 20 and 27. The workshops, held 10:30 a.m.-12:30 p.m. at St. Paul's Lutheran Church in Missoula, are for people who are suffering illness or loss, or for caregivers. Registration is not required, but appreciated; call 406-549-5329. For information visit www.livingartofmontana.org or email ysteinprogram@livingartofmontana.org.

The Depot Gallery in Red Lodge, MT, offers these workshops: Rustic Furniture Making with Harry Felton, Jan. 16-17, \$120-\$140; and Beginning Calligraphy with Robert Morrison, Feb. 20. Call 406-446-1370.

Toothbrush Rag Rug Making will be held 1 p.m. Jan. 16 at the Rehearsal Hall in Virginia City, MT. Call 800-829-2969.

The Archie Bray Foundation presents these workshops in Helena, MT: Writing about Art, with Paul M, Feb. 20-21; The Decorated Cup, with Kevin Snipes, March 13-14, \$235; Tightening Lines: From the Studio to the River, with Tyler Lotz, Jason Walker and George Hrycun, May 24-27, \$440; From Flat to Fat: Function, Context and Process, with Andrew Martin and Mark Pharis, June 7-18, \$800; Wheel Update, with Jeff Oestreich, July 8-11, \$420; Lidded Form and Surface Techniques, with Bruce Cochrane, Aug. 12-15, \$400; Porcelain, Myth and the Figurine, with Chris Antemann and Gerit Grimm, Sept. 23-26, \$400; and Danger in Playing with Animals, with Bernadette Curran, Oct. 15-17, \$320. To register, call 406-443-3502 or email archiebray@archiebray.org.

Two Rivers Gallery in Big Timber, MT, offers these workshops: Rustic Furniture Making with Traditional Hand Tools, with Harry Felton, Jan. 23-24, \$135; and Watercolors, with Elliot Eaton, Feb. 20-21, \$145. For more information, contact Hope Johnson, 406-932-4009 or email hope@tworiversgallery.org.

The Missoula Art Museum offers the following workshops: Experimental Intaglio Printmaking with Bev Beck Glueckert, Feb. 20-21, \$76-\$85; Birds and Art, with Kate Davis and Bev Beck Glueckert, Jan. 23 and 30, \$45-\$50; and Oil Painting Fundamentals with Stephanie Frostad, Tuesdays, Feb. 2-March 23, \$144. Call 406-728-0447.

Literature

"Sonnets and Sestinas: Poems for the Glacier Park Centennial" is seeking submissions. Poems must celebrate the unique environment of Glacier Park, the relationship between it and the visitor, or the experience of wilderness. The contest will culminate in a public reading on June 25, 2010, at Belton Chalet in West Glacier, MT. Winning poems will be chosen from various forms: free verse, sonnets, sestinas, villanelles, limericks, haiku and odes. Two poems per entrant will be accepted. Mail submissions to Belton Chalet, PO Box 206, West Glacier, MT 59936 or email: events@beltonchalet.com. Include phone number and mailing address for notification of winners. DEADLINE: April 10, 2010.

The Writers Network Screenplay and Fiction Competition is designed to give new and talented writers across the country the chance to pursue a career in film, television and/or literary. Each year, up to ten winners in each category are chosen, each receiving literary representation for up to two projects during the course of one year and up to \$1,000 cash. For application, contact Writers Network Annual Screenplay and Fiction Competition, 287 S. Robertson Blvd., #467, Beverly Hills, CA 90211, c/o Sarah Kelly, Program Director; email writersnet@aol.com. For information, visit www.fadeinonline.com.

Media Arts

The Sigma Delta Chi Awards recognize the best in professional journalism in categories covering print, radio, television, newsletters, art/graphics, online and research. The contest is open to any work published or broadcast during the 2009 calendar year. For a complete list of categories or an entry form, visit www.spj.org. DEADLINE: Feb. 12, 2010.

The 33rd International Wildlife Film Festival will be held May 8-15, 2010, in Missoula, MT. The mission of the festival is to promote awareness, knowledge and understanding of wildlife, habitat, people and nature through excellence in film, television and other media. To learn more, call 406-728-9380; email iwff@wildlifefilms.org, or visit www.wildlifefilms.org. DEADLINE: Jan. 30, 2010.

The Missouri River Flyfishers is announcing a call for film submissions to the fifth annual Great Falls Fly Fishing Film Festival. The festival is scheduled for Jan. 29, 2010, in Great Falls, MT. There will be cash prizes for selected films. Details can be obtained at www.fishfilmfest.com.

On-Line

The Fund for Women Artists is founded on the belief that women artists have the power to change the way women are perceived in our society. The fund has announced that there are now over 800 women artists with active profiles on the WomenArts Network, the fund's free online artist directory. To view the profiles or to create your own free profile page, visit the website at www.womenarts.org/network.

ARTS & CULTURE: Statewide Service Organizations

Humanities Montana, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; 406-243-6022; www.humanities-mt.org. Presents humanities programs, awards grants, conducts speakers bureau, reading/discussion groups and teacher programs.

MT Alliance for Arts Education, Executive Director Alayne Dolson, PO Box 7225, Missoula, MT 59807; 406-549-2984; email: mt4arted@gmail.com; www.maae.org. Provides professional development for teachers in arts education and advocacy for arts education.

MT Art Education Assn., Co-presidents Elizabeth Waddington; email: waddingtone@billings.k12.mt.us; and Susan Selstad; email: vikinggoddess1@msn.com; www.artedmontana.org. Provides professional information and development for art teachers in all areas.

MT Arts, PO Box 1872, Bozeman, MT 59771; 406-585-9551. Provides administrative services for statewide organizations and some local groups and acts as a fiscal agent for emerging arts organizations.

MT Assn. of Symphony Orchestras, PO Box 1872, Bozeman, MT 59771; 406-585-9551; www.montanasymphonies.org. Provides resource sharing, imports musicians and conducts seminars and conferences.

MT Center for the Book, c/o Humanities Montana 311 Brantly Hall, The University of Montana, Missoula, MT 59812; 406-243-6022, ask for Mark Sherouse; www.montanabook.org. Organizes public forums featuring Montana authors; and promotes reading, book arts and publishing.

MT China Painting Art Assn., 1805 Highland, Helena, MT 59601; 406-443-5583. Promotes the art of china painting, porcelain and glass; sponsors a yearly public show featuring nationally known teachers.

MT Community Foundation, 1 N. Last Chance Gulch, Suite 1, Helena, MT 59601; 406-443-8313; email: mtcf@mt.net; www.mtcf.org. Maintains endowments for nonprofit organizations and awards grants.

MT Cultural Advocacy, PO Box 1872, Bozeman, MT 59771; 406-585-9551. Coalition of arts and cultural

agencies that lobbies the state legislature to maintain funding of cultural agencies and oversees legislation affecting Montana's cultural sector.

MT Dance Arts Assn., PO Box 1872, Bozeman, MT 59771; 406-585-9551. Sponsors a fall and spring workshop for young Montana dancers, administers a summer scholarship program and presents a summer teachers' workshop.

MT Institute of the Arts, PO Box 1824, Bozeman, MT 59771; 406-587-7636. Assists artists in all disciplines through educational projects, information, and workshops.

MT Music Educators Assn., Nancy Murdock, PO Box 55, Whitewater, MT 59544; 406-674-5417 (O); email: nmurdock@tic-cmc.net. Provides professional information and development for music teachers in all areas.

MT Painters Alliance, Susan Blackwood and Howard Friedland, 711 Blackmore Place, Bozeman, MT 59715; 406-586-4484. A statewide organization comprised of professional outdoor painters who seek to showcase the vast variety and spectacular beauty of Montana.

MT Performing Arts Consortium, PO Box 1872, Bozeman, MT 59771; 406-585-9551; www.mtperformingarts.org. Supports performing arts presenting in large and small communities; sponsors an annual conference showcasing performing arts; facilitates block booking; and provides quick-grants to rural presenters.

MT Preservation Alliance, 516 N. Park, Suite A, Helena, MT 59601; 406-457-2822; www.preservemontana.org. Provides technical assistance and information on historic preservation issues through a circuit rider program. Publishes Preservation Montana.

MT Public Television Assn., PO Box 503, White Sulphur Springs, MT 59645; 406-547-3803; Supports efforts of Montana's rural low power public television stations; provides technical assistance in video production and station application procedures and sponsors an annual conference.

MT Theatre Education Assn. (MTEA), President Larry Brazill, 9 N. Dakota, Dillon, MT 59725; 406-683-7038;

email: L_brazill@umwestern.edu. A K-12 education resource for Montana theatre educators; present yearly at MEA-MFT/APT and are affiliated with EDTA.

MT Thespians, State Director, Sarah DeGrandpre, Big Sky High School, 3100 South Ave. West, Missoula, MT 59804; 406-728-2401; email: sdegrandpre@mcps.k12.mt.us. Provides professional information and development for theater teachers in all areas.

MT Watercolor Society, PO Box 3002, Missoula, MT 59807; Ron Paulick, membership chair, 406-453-4076; email: camblea@mt.net; www.montanawatercolor.org. Sponsors two annual workshops, a yearly Open Members show, a national Juried Watermedia Exhibition, and a quarterly newsletter.

Museum and Art Gallery Directors Assn., 2112 First Avenue North, Great Falls, MT 59401; 406-761-1797; email: montanaart@hotmail.com; www.mt-magda.org. Supports visual art centers and galleries through traveling exhibitions, technical assistance and an annual conference.

Museums Assn. of Montana, MT Historical Society, 225 N. Roberts, Helena, MT 59620; 406-444-4710; www.montanamuseums.org. Supports museums of all disciplines through annual conferences, quarterly newsletters and technical assistance with museum issues.

Rocky Mountain Photo Club, 1518 Howell St., Missoula, MT 59802; 406-728-5374. Provides photography education, professional information, workshops and opportunities for members to show work in galleries.

VSA arts of Montana, PO Box 7225, Missoula, MT 59807; 406-549-2984; www.vsamontana.org. Provides information, technical assistance and workshops on working with differently-abled constituencies.

Writer's Voice of the Billings Family YMCA, 402 N. 32nd St., Billings, MT 59101; 406-248-1685. Assists emerging writers in artistic and professional development; supports accomplished writers; provides public programs that challenge the traditional definition of literary arts.

MAC GRANTS & SERVICES

Artist's Innovation Awards

Applications will soon be accepted for the Artist's Innovation Award for Literary and Performing Artists. The Montana Arts Council recently launched this new grant program to honor the innovative ideas, practices and the contributions of Montana artists. Only literary and performing artists are eligible for the second round. (Visual artists were eligible for the first group of grants.) This application can only be completed online – go to MAC's website at www.art.mt.gov. The deadline for Artist's Innovation Award for Literary and Performing Artists to be announced.

Public Value Partnerships

The Montana Arts Council is pleased to continue operating support grants for Montana non-profit arts organizations under a program titled Public Value Partnerships. Public value partners are defined as organizations making a positive difference in the individual and collective lives of the citizens of the state through the arts, and worthy of state investment. These grants fund Montana non-profit arts organizations who have had their 501(c)(3) status for a minimum of five years and at least a half-time paid staff member. Guideline's specifics are available on the MAC website. Current grants run July 1, 2006 to June 30, 2010. Applications for the next four-year cycle will be available in January 2010 with a spring deadline.

Opportunity Grants

Opportunity Grants are given throughout the year to enable the council to respond to artists' or organizations' opportunities or emergencies. Grants are available up to \$1,000, and decisions will be dictated by the availability of funds and the nature of the request. Grants must be matched 1:1 in cash or in-kind goods and services. Awards are made directly by the council and applications are reviewed monthly.

Applications must be received by MAC by the first of each month. Funding is allocated on a first come, first served basis.

Arts Education Artist Registry

The Arts Education program supports a wide range of residencies by professional working artists and local or regional arts organizations

(touring or locally based). Activities are hands-on and process-oriented. The artist must be able to clearly communicate the concepts and skills of the chosen art form and relate well to people in a variety of educational settings.

Deadlines are ongoing. To apply visit MAC's website at <http://art.mt.gov> or call the MAC Arts Education Hotline at 1-800-282-3092.

Cultural and Aesthetic Project Grants

In 1975, the Montana Legislature set aside a percentage of the Coal Tax to restore murals in the Capitol and support other cultural and aesthetic projects. Grant funds are derived from the interest earned on this Cultural Trust.

Any person, association, group, or governmental agency may apply. All applications must, however, be officially sponsored by a governmental entity. Requirements include a 1:1 match in cash or in-kind goods and services for Special Projects Under \$4,500, Special Projects and Operational Support. Capital expenditures require a 3:1 match of cash or in-kind goods and services. The application deadline is August 1, 2010 for FY 2012-2013.

Artists in Schools/Communities Grants

The Arts Education program contains three distinct components which provide participatory experiences in arts learning that increase or strengthen participants' knowledge and skills in the arts.

1. Artist visits: The artist visits program encom-passes visits lasting from one to four days with no more than four hours of contact time per day.

2. Short-term residencies: These last one to four weeks, or a total of five to 20 days over a longer period of time. Long-term residencies: These are residencies of five weeks or longer, up to one year.

3. Special projects: This funding broadly supports the creation of projects that establish, expand, or advance both school curriculum and educational arts programming. Projects that support and encourage the community's lifelong learning, appreciation and enjoyment of the arts are also funded.

The Montana Arts Council awards grants to Montana organizations that are nonprofit and exempt from federal income tax under Section

501(a), which include the 501(c)(3) designation of the Internal Revenue Code, or are units of government, educational institutions, or local chapters of tax-exempt national organizations.

Deadlines are ongoing. To apply, visit MAC's website at <http://art.mt.gov> or call the MAC Arts Education Hotline at 1-800-282-3092.

Professional Development Grants

Professional Development Grants provide matching funds for Montanans to: 1) attend seminars, conferences and workshops to further professional development or to improve artistic quality, community service in the arts, or arts management skills and operations; and 2) hire a consultant of your choice to advise artists or nonprofit arts organizations on technical matters, specific programs, projects, administrative functions, or facilitate strategic planning, marketing or development planning. The amounts of these grants will not exceed \$750 for individuals and \$1,000 for organizations and will depend on available funds. A 1:1 match in cash or in-kind goods and services is required.

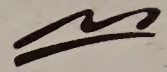
Applications must be received by MAC the first of each month. Applications are reviewed monthly. Funding is allocated on a first come, first served basis.

Montana's Circle of American Masters

Montana's Circle of American Masters in Visual Folk and Traditional Arts celebrates the contributions of Montana's master artists. A member of Montana's Circle of American Masters is a person who throughout their lifetime of work in the traditional arts has created a notable body of work. Of significant cultural and artistic stature, their work is representative of the historic, traditional, and innovative arts and handcrafts distinctive to the state and is worthy of note on both a state and national level. Deadlines for this program are ongoing. For nomination materials, visit the MAC website at http://art.mt.gov/artists/artists_masters.asp or contact Cindy Kittredge at elkittredge@dishmail.net or phone her at 406-468-4078.

T.E.A., Teacher Exploration of the Arts

This grant program is for elementary classroom teachers who wish to work one-on-one with a professional working artist in order to develop the teacher's skill in a particular artistic discipline. Deadlines are ongoing. You must apply at least six weeks in advance of the start-date of your project. A cash match is not required. All grants are for \$500.



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Help us find technical assistance articles for State of the Arts

The Montana Arts Council is requesting submissions from artists and organizations on practical professional development tips for artists for upcoming issues of State of the Arts.

Topics might include:

- "How to" articles (i.e. marketing tips for the beginning visual artist, how to find a publisher for your first book, doing your own PR, writing an effective artist statement or how to make a CD).

- Innovative arts education projects or statistics.

Please limit submissions to 500 words. Call MAC at 406-444-6510 or email sflynnt@mt.gov before submitting stories.

Grant Programs

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Send your request to: Montana Arts Council,
PO Box 202201, Helena, MT 59620-2201
• FAX 406-444-6548 • email mac@mt.gov

Grant guidelines and applications can also be downloaded at <http://art.mt.gov>

Yes, please send me copies of the following grant guidelines (when guidelines are available)

- ☐ Artist's Innovation Award
☐ Artist in Schools/Communities Sponsor Application
☐ Arts Education Artist Registry Application
☐ Cultural Trust Grant Application
☐ Montana's Circle of American Masters Nomination Form
☐ Opportunity Grant Application
☐ Professional Development Award Grant Application
☐ Public Value Partnerships Application
☐ T.E.A., Teacher Exploration of the Arts Application
☐ Other _____

Subscribe to bi-weekly email newsletters

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Which email newsletter(s) do you want to receive?

- ☐ Artists ☐ Arts Organizations
☐ Arts Educators

Mail in form or go online: www.art.mt.gov/resources

Sign-up or update your mailing info

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City _____

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State _____ Zip _____

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Email Address _____

Mail to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; or go online at www.art.mt.gov

What's Happening?

Planning an arts or cultural event, gallery showing or a performance?

If so, State of the Arts would like to know about it.

Fill out the following information and send it to:

Lively Times, 33651 Eagle Pass Tr., Charlo, MT 59824;

406-644-2910; FAX 406-644-2911; or email writeus@livelytimes.com

Event _____

Description _____

Event Location _____

Date(s) _____

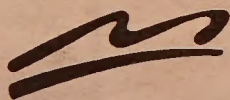
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MONTANA ARTS COUNCIL

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Arts



Mothers and children deep in projects at the Archie Bray.

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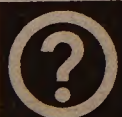
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2010 Governor's Arts Awards announced

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